

UNIVERSITY OF LONDON.—MATRICULATION.—Gentlemen intending to Matriculate are informed that by permission of the Council of University College, a Special Class will be formed for the purpose of reading the subjects required at the Matriculation Examination. The Class will meet for two hours daily (Saturdays excepted), from the 1st of April to the end of June.

For further particulars apply to Mr. Ernest Adams, at the College.

ARTISTS' GENERAL BENEVOLENT INSTITUTION.—For the Relief of Decayed Artists, their Widows and Orphans. Instituted 1814, incorporated 1842. Under the immediate protection of
HER MOST EXCELLENT MAJESTY THE QUEEN.
Patron.—H.R.H. PRINCE ALBERT, R.O.
The Nobility, Patrons and Subscribers are respectfully informed that the **FORTY-FIRST ANNUARY DINNER** will take place in Freemasons' Hall, on SATURDAY, the 16th of March next. **LORD STANLEY, M.P.** in the Chair.
W. J. ROPER, Assistant Secretary.

SCHOOL OF ART AND TRAINING SCHOOL.
Marlborough House, Pall Mall.
The SPRING SESSION will commence on the 3rd of MARCH, and terminate on the 15th of JULY. Hours of Study. Morning, 10 to 2. Evening, 7 to 9. Daily, except Saturdays.
Fees, for Morning and Evening, 4s. for Evening, 2s. per Session. The School for Female Students not in Training is at 37, Gower-street, Bedford-square.
For Prospectuses, apply at the Head-Master's Office, Marlborough House.

ART-UNION OF LONDON.—(By Royal Charter.)—Prizeholders select for themselves from the Public Exhibitions. Every Subscriber of One Guinea will have besides the chance of a Prize, an Impression of a Plate of "HARVEST IN THE HIGHLANDS," engraved by J. T. Willmore, A.R.A., from the important and well-known Picture by Sir E. Landseer, R.A., and Sir Augustus Callicott, R.A. The Prints are now ready for delivery.
GEORGE GODWIN, Honorary Secretary.
444, West Strand.

LECTURES TO WORKING MEN, being the MUSEUM OF PRACTICAL GEOLOGY. Jermyn-street. Six Lectures. On the FIRST PRINCIPLES OF CHEMISTRY, by Dr. ROSEMAN, F.R.S., to be COMMENCED ON WEDNESDAY, March 5, at 8 o'clock p.m.—Tickets may be obtained at the Museum on Monday, the 3rd, from 10 to 5 o'clock, upon payment of a Registration Fee of Sixpence for the whole Course.
TRENHAM REEKS, Registrar.

FINE ART.—PRACTICAL LECTURES for LADIES ONLY.
No. 1, TORRINGTON-SQUARE.
Mr. GEORGE SCHARF, Jun. F.S.A. F.R.S. will LECTURE, at 12 o'clock, on the following days:—
TUESDAY, March 5. On the History of Ancient Painted Vases, their Varieties, Ornaments, and Uses.
THURSDAY, March 6. On the Muscular Structure of the Hand and Forearm, as far as necessary for Artists.
SATURDAY, March 8. On Medival Art, the Successors of Giotto, the Age of Renaissance, and Expulsion of the Greeks from Constantinople by the Turks.
Each Lecture is illustrated with elaborate diagrams and books of engravings, original drawings, &c. On Thursdays the Studio remains open till five o'clock, to afford opportunities of study and practice after the Lecture.
Tickets to be had of Mr. Scharf, as above, and of Messrs. Colnaghi, Pall Mall East.

TO THE GENERAL PRACTITIONERS
IN MEDICINE, SURGERY, AND MIDWIFERY, IN ENGLAND AND WALES.—The SOCIETY OF APOTHECARIES earnestly invite the attention of their Licentiates to the Bill which has been introduced into the House of Commons to alter and amend the laws regulating the Medical Profession. The Society have no hesitation in publicly expressing their opinion that the changes in the law which are contemplated by this Bill would prove highly detrimental to the interests of General Practitioners, that is to say, to the interests of a great majority of those who are practising the healing art in this country. The Society therefore, entreat their Licentiates to examine the provisions of this Bill for themselves, and to form their own opinion of its real scope and object, and the effect of it, in the mean while, against accepting the Bill upon shew and recommendation of its promoters. A prominent feature of the Bill, which will not escape attention, is, that any person who does not actually assume a medical life (such as that of Physician, Surgeon, or Apothecary) will be at liberty to practise any branch of the profession without the necessity of undergoing an examination, or receiving any medical education whatever. Consequently, Chemists and Druggists, should the Bill become law, will be legally entitled to practise any and every branch of the profession.

By order of the Society of Apothecaries.
ROBERT B. UPTON, Clerk to the Society.
Apothecaries Hall, 26th Feb. 1856.

PRINTERS' PENSION SOCIETY.—The ANNIVERSARY DINNER will TAKE PLACE on APRIL 29, 1856.
Sir ROBERT L. MURCHISON, D.C.L. F.R.S. V.P.G.S.
Director-General of the Geological Survey, in the Chair.

Slaveria to the Present Time.
Thomas Bell, Esq. F.R.S. F.L.S. Professor of Zoology, King's College.
Henry Bradbury, Esq. Bowyer-street.
Joseph Causton, Esq. Bank-street.
Sir Cunak F. Honey, Canadian Railway Company.
Robert Forbes, Esq. Hornsey-street.
R. W. Pullom, Esq. Chiswell-terrace.
Thomas Longman, Esq. Paternoster-row.
Richard Kervell, Esq. Cannon-street.
Rev. G. C. Nicolson, King's College.
W. Scott, Esq. Queen's Printing-office.
Feb. 20, 1856. JAS. S. HODSON, Secretary.

MISS MANNING begs to inform her friends and Pupils that she has RETURNED TO TOWN to RESUME her PROFESSIONAL ENGAGEMENTS. Private teaching in Singing and the Piano. Classes held twice a week at Miss MANNING's residence, 54, George-street, Fortman-square.

CRYSTAL PALACE SATURDAY CONCERTS.—A CONCERT OF CLASSICAL, ORCHESTRAL, and VOCAL MUSIC, is given every SATURDAY, under the direction of Mr. AUGER MARS, in the temporary Concert-room, by the Queen's apartments, commencing at half-past Two. The following are among the compositions which have been performed at these Concerts:—*Symphonies*—Beethoven, Nos. 1, 3, 4, 7, and 8; Mozart, in G minor and E flat; Mendelssohn, No. 1, 2, 3; R. Schumann, in D minor—*Overtures*—Beethoven, "Leonora," "Fidelio," "Coriolan," Op. 115, and Op. 124; Weber, "Oberon," "Preciosa," Mendelssohn, "Athalia," "Isle of Fingal," "Midsummer Night's Dream," Cherubini, "Les Deux Jumeaux," "Lodoiska," "Spohr," "Jocunda," "Spartan," "Olympia"; Van Bree, in E flat; Rossini, "William Tell," "Misericordia," "The Convent," for Clarinet and Band; Weber, "Intermezzo," Verulst; Sonatas for Pianoforte and Violin, Mozart and Beethoven; Pianoforte Concerto, in G minor; Beethoven; "Meditation," Gounod; "Non temer," Mozart; "Ah, perfido," Beethoven; "Infelice," Mendelssohn; &c. &c. *Vocalists*—Miss Allene, Miss Dyer, Miss Palmer, Mr. Leffer. It is intended to follow the above, from time to time, by other works of similar character, including the Music in "Egmont," and selections from the ballet of "Prometheus," both by Beethoven; Mendelssohn's "Meerestille," and "Solitude"; Franz Schubert's Symphony in F, and Overture to "Rosamunde"; Romance for Violin and Orchestra, Beethoven; Concerto for Violin, Viola, and Orchestra, Mozart; Robert Schumann's first Symphony in B flat; Symphony by M. Gounod, &c.
By Order, G. GROVE, Secretary.

PSYCHIATRIC TRAINING INSTITUTION.
TEN SEVEN, ADEPHI.
MR. WIGAN EDUCATES GENTLEMEN'S SONS to whose instruction the usual methods of tuition and discipline may be inadequate or inapplicable. To inquirers interested, Messrs. Nisbet & Co. Publishers, Bedford-street, London, will furnish a list of Noblemen and Gentlemen of distinction, the Referees and Patrons of this School.
Terms, One Hundred Guineas per annum.

THE GOVERNESSES' INSTITUTION, 34, Soho-square.—Mrs. WAGHORN, who has resided many years abroad, respectfully invites the attention of the Nobility and Gentry, and Principals of Schools, to her Register of English and Foreign GOVERNESSES, TEACHERS, COMPANIONS, TUTORS, and PROFESSORS. School Property transferred, and Pupils introduced in England, France, and Germany. No charge to Principals.

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School duties will be RESUMED after the Easter Recess, MONDAY, March 31.
AN ARTICLED PUPIL can be RECEIVED.
For terms, &c. apply as above.

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GERMANY.—HANOVER.—Opening of an Educational Institution for the Sons of Englishmen.—Post paid applications to be directed to F. G. H. Expedition der Norddeutsche Zeitung, Hanover.—An article pupil required.

HANOVER.—Superior Education for the Daughters of Gentlemen.—A VACANCY for an ARTICLED PUPIL, who is to be sent to the University of Göttingen, post paid, to F. G. H. Expedition der Norddeutsche Zeitung.

DR. ALTSCHUL, Examiner, Royal College of Physicians, and Public Health Officer, London, gives Lessons in the GERMAN, FRENCH and ITALIAN Languages and Literature. His method being PRACTICAL, the above Languages are always spoken in his PRIVATE LESSONS and CLASSES.—9, OLD BOND-STREET, PICCADILLY.

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JUL. ERNST, Dr. Lubeck, 1856.

EDUCATION IN GERMANY.—CANNSTATT-ON-NECKAR.—Mr. HIRSCH will have ROOM for a FEW PUPILS for EASTER, and will be in London from the 18th of March until the 28th of April. He can be seen every morning till 1 o'clock at Mr. Cotter's, 139, Cheapside. Prospectuses to be had at the same place.—References given to gentlemen in London, whose sons have been under Mr. Hirsch's care.

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INVENTORS who purpose to contribute MODELS or SPECIMENS to the Society of Arts' Annual Collection of Inventions, should communicate with the Secretary without delay, as the Exhibition will be opened at the Society's House, John-street, Adelphi, on Easter Monday, the 24th of March.

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CONCHOLOGY AND GEOLOGY.

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LONDON, SATURDAY, MARCH 1, 1856.

REVIEWS

Selections from the Letters of Robert Southey, &c. &c. &c. Edited by his Son-in-Law, John Wood Warter, B.D. Vols. I. and II. Longman & Co.

THE son-in-law of the Author of 'Thalaba' is less precise in defining the extent of this selection than might have been wished. Two volumes are to come, in addition to two now published, and "the Letters of the late Mrs. Southey and Southey separately, from their earliest literary communication in 1818 to the time of their marriage,"—but whether the four volumes are to include the latter series of letters is not clearly stated. We hope the selection will not pass the limit of four volumes, if they are not sharper in interest or higher in style than the letters now laid before the reading world. After toiling through these new volumes, we are more than ever disposed to regret the division of the Poet's manuscripts, which is understood to have taken place after his death. A selection from Mr. Warter's selection, incorporated in the Rev. Cuthbert Southey's 'Life and Correspondence,' would have satisfied the desires of those who have the keenest appetite for the private and familiar letters of distinguished men. Rarely has author been more voluminous or more punctilious in his correspondence than Southey; but these letters are not bright and sparkling,—not even poetical, except in rare cases,—and they often fail of interest when their subject-matter is most interesting. The gift of epistolary charm, flow, and lightness may be defined by *Dogberry's* definition—it comes by nature. Cowper could not order knitting-needles from town for his "Mary," nor describe a dinner on a wheelbarrow turned upside down in "the Spinney," without giving the important commission or the appalling piece of dissipation a certain air of consequence and festivity. Southey could not help "tripping in a lumbering style" (to use the American gentlewoman's description of Lady Scott's appearance at a fancy ball, as *Lady of the Lake*), even when he intended to be most facetious and familiar. He rose to his greatest gaiety in 'The Doctor,'—yet even the gaiety of that quaint, conceited, clever, tiresome collection of whimsies is sometimes very heavy lightness and most serious vanity—a collection of scholastic crotchets, rather than flashes of wit or outbursts of humour. The familiar verses in rhyme, addressed to Thomas Philip Lamb, Esq., which open Mr. Warter's collection, are dismal. The letters from the Peninsula are full of description, but void of pictures. The poet's accounts of his poems, 'Joan of Arc,' 'Thalaba,' 'Madoc,' and 'Kehama' (originally called 'Keradon') in successive progress—even the communications on more interesting human subjects, such as Southey's letters to Nottingham in relation to his generous and charming memoir of Kirke White—are heavy in style. The letters nevertheless have good points, and will be useful to the next biographer of Southey, should there ever come a next. They exhibit—we cannot say they paint—the devoted husband—the affectionate brother—the steady friend—the upright citizen—the indefatigable man of letters; and though they may add nothing to their writer's fame, they can hardly fail to increase respect for his character in those who have patience to go through them. Never was the diligence of a worker more completely illustrated than in these pages. No fact was lost on Southey. He treasured up everything. He worked prodigiously, and he made other people also work. Writing to his brother Thomas, then on board the ship *Mars*, the Poet says:—

"You are on the seas. If at any time the morning or evening appearance of the water strikes you as singularly beautiful or strange, and you should not dislike to register the appearance, do keep some little log-book of this kind for me: tell me its tints at sunrise and at sunset, &c. &c. But long habit has nauseated you of everything belonging to the sea, and it has now perhaps no beauties for your eyes."

A page or two later we have expositions of the plot of a tragedy, the scene of which was to be laid in the period of English history where M. Victor Hugo found his "Marie Tudor." But Southey wisely came to an understanding with himself when he decided that his talent was not for stage composition, or suited to engage a public that contented itself with "Boaden's Tragedies and Reynolds's Comedies." In fact, no one can read his verse without feeling that he was singularly disqualified for a success in acted drama, by the peculiarity which beyond all others seems distasteful to that "grown child," the public—a love for what is queer.—

"I have an odd thought [says he] for a ballad—a grotesque being, a little man who can extend his limbs to any length, put up his hand to count the eagles' eggs, crane up his neck to the top-tower window, open his mouth and swallow anybody, which is to be the conclusion. Pray buy me the ghost-book. I shall hardly be satisfied till I have got a ballad as good as 'Lenora.'"

There is a long interval, it will be owned, betwixt Bürger's thrilling ballad and 'The Old Woman of Berkeley,' longer, perhaps, than the English ballad-minstrel would have owned,—since he rated himself very high and chose his company with a very comfortable complacency—as may be seen in another passage.—

"Sotheby has considerable talents as a poet, but he is not likely to improve, as I judge him to be forty. His 'Oberon' is translated as well as the admirers of Wieland ever expect it to be, but it falls sadly short, they tell me, and all the puffs in the world will never make it popular. 'Oberon' must not stand next to the 'Orlando Furioso.' I shall beg leave to put my own 'Dom-Danael' between them. God bless you."

And the careless world has already forgotten the Dom-Danael! Here, again, in a letter to John May, we find more amusing self-assertion, propounded with astonishing candour. Towards the close the writer is warm with the contemplation of his own virtues and his own genius—his power, his sacrifices, and his reputation—so that he becomes almost genial and charitable under the sublime infatuation.

"Now I will avow myself confident enough to ask you if you know any other poem of equal originality [with 'Thalaba'] except the 'Fairy Queen,' which I regard almost with a religious love and veneration? * * Of 'Thalaba,' the language rises and falls with the subject, and is always in a high key. * * My dear friend, I have a full and well founded faith in the hope you express, that my reputation will indeed stand high hereafter. Already I have enough, but it will be better discriminated hereafter. Upon 'Madoc' I am exercising severe revision. You will see 'Thalaba' corrected whenever it be reprinted. My time is unhappily frittered away in little money-getting employments of silent and obscure exertion. 'Haud facile emergunt quorum virtutibus,' &c. Howbeit, I am contented;—that is too poor a word—I am pleased and satisfied with my lot. In a profession I might have made a fortune. I shall yet make what will be a fortune to me, and that in a way obedient to the call and impulse of my own nature, and best adapted to develop every moral and intellectual germ implanted in me. How I must by many be regarded as an improvident man, squandering talents that might have made him opulent and raised him to a high rank! Upon their views I confess the charge; but it is a virtue for which I already receive the reward of my own applause, and shall receive the highest rewards as the feelings and

truths which I shall enforce produce their effect age after age, so long as our language and our literature endure."

While we notice—not without a smile—the cool and steady egotism of the letter-writer, as giving to these Letters such peculiarity of flavour as they possess, we may also remark that without such magnificent self-worship the prodigious intellectual industry of a man like Southey could hardly have been borne. Southey sustained himself by drinking at the spring of his own vanity. When weak of heart, he thought of his own greatness—and grew strong again. No medicine of the mind served him like self-adoration. But his active self-appreciation never absorbed time, sympathy, and service when he could put these out in aid of a literary friend whose name and cause he had once sincerely adopted. It is curious, on the other hand, to find how little one who describes himself as "loving to see odd people" had to say distinctive or descriptive of the odd people whom he met in London or in Edinburgh. The following are some of the brightest touches made by his pen on these pages:—

"Miss Barker is at last settled in town for the winter with Charlotte Smith, whom I like very much; though it gave me an uncomfortable surprise to see her look so old and broken down. I like her manners. By having a large family, she is more humanized, more akin to common feelings, than most literary women. Though she has done more and done better than other women writers, it has not been her whole employment—she is not looking out for admiration and talking to show off. I see in her none of the nasty little envies and jealousies common enough among the cattle. What she likes she likes with judgment and feeling, and praises warmly. Lamb and his sister see us often: he is printing his play, which will please you by the exquisite beauty of its poetry, and provoke you by the exquisite silliness of its story. Godwin, who often visits him, has a trick of always falling asleep for some hour after supper. One night Lamb was at Godwin's, with the Mr. Fell whose dull 'Tour through the Batavian Republic' I saw at your house, when the philosopher was napping there as usual; they carried off his rum, brandy, sugar, picked his pockets of everything, and made off in triumph. * * Of Edinburgh society I think very little. Elmsley very justly observed that, of the three faculties of the mind, judgment is the only one which they cultivate or value. Jeffrey is amusing from his wit; in taste, he is a mere child; and he affects to despise learning because he has none. Perhaps I am not a fair judge, having been accustomed to live with Coleridge and Wordsworth; but the plain truth is that, compared with such men as these, the Scotch *litterati* are very low indeed. Brougham was not in good health, and did not open much. I had, however, conversation enough with him to see that he never regarded anything in the broad moral point of view. As for Jeffrey, I really cannot feel angry with anything so diminutive; he is a mere *homunculus*, and would do for a major in Gog and Magog's army, were they twice as little. We were three days at Scott's, a much superior man, whom it is impossible not to like."

Here, however, is something more graphic in the sketch of a child, whose manhood did not in some respects—and in others most unhappily did—fulfil the promise of his childish years.—

"Hartley [Coleridge] is from home, visiting Mr. Wordsworth's sisters near Penrith. It is impossible to give you any adequate idea of his oddities; for he is the oddest of all God's creatures, and becomes quaint and quainter every day. It is not easy to conceive, what is perfectly true, that he is totally destitute of anything like modesty, yet without the slightest tinge of impudence in his nature. His religion makes one of the most humorous parts of his character. 'I'm a boy of a very religious turn,' he says; for he always talks of himself, and examines his own character, just as if he was speaking of another person, and as impartially. Every night he makes an extempore prayer aloud; but it is always in bed, and not till he is comfortable there and got

into the mood. When he is ready he touches Mrs. Wilson, who sleeps with him, and says, 'Now listen! and off he sets like a preacher. If he has been behaving amiss, away he goes for the Bible, and looks out for something appropriate to his case in the Psalms or the Book of Job. The other day, after he had been in a violent passion, he chose out a chapter against wrath. 'Ah! that suits me!' The Bible also is resorted to whenever he ails anything, or else the Prayer-book. He once made a pun upon occasion of the bellyache, though I will not say that he designed it. 'Oh, Mrs. Wilson, I've got the colic! read me the Epistle and Gospel for the day.' In one part of his character he seems to me strikingly to resemble his father,—in the affection he has for those who are present with him, and the little he cares about them when he is out of their sight. It is not possible for one human being to love another more dearly than Mrs. Wilson loves him, and he is as fond of her as it is in his nature to be of anything, and probably loves her better than he does anybody else. Last summer she was dangerously ill, and Hartley in consequence came and lived at home. He never manifested the slightest uneasiness or concern about her, nor ever would go near her. I do not know whether I should wish to have such a child or not. There is not the slightest evil in his disposition, but it wants something to make it steadily good; physically and morally there is a defect of courage. He is afraid of receiving pain to such a degree that, if any person begins to read a newspaper, he will leave the room, lest there should be anything shocking in it. This is the explication of his conduct during Mrs. Wilson's illness. He would not see her because it would give him pain, and when he was out of sight he contrived to forget her. I fear that, if he lives, he will dream away life like his father, too much delighted with his own ideas ever to embody them, or suffer them, if he can help it, to be disturbed. I gave him 'Robinson Crusoe' two years ago. He never has read, nor will read, beyond Robinson's departure from the island. 'No,' he says; 'he does not care about him afterwards, and never will know. You will find infinite amusement from him when you come to visit us.'

Here is a glimpse of an extraordinarily learned woman, and a criticism on a brother poet. To explain the allusion to "Henry," it must be added that the extract is from one of the letters addressed to Mr. J. Neville White, Kirke White's brother:—

"We were very much obliged to you for the Fragments of poor Miss Smith, which I had heard of and wished to see. In the winter of 1796 I was introduced to her on the South Parade at Bath, by James Losh, a gentleman now settled at Newcastle, and practising as a provincial counsel,—one of the best and most estimable men in all respects whom it has ever been my good fortune to know. He borrowed of her for me Carlyle's translations from the Arabic, then newly published. From that time I neither saw nor knew anything of her till about three years ago, when, hearing that one of Mrs. Smith's daughters, at Coniston, understood Hebrew, I knew that she must be the person to whom I had formerly been made known; but I made no attempt at renewing the acquaintance, because there is a haughtiness and harshness about her mother which are to me exceedingly offensive. Not many weeks before her death I chanced to meet her and her mother in a one-horse chair, when I was in an open carriage with one of her acquaintances. Death was in her countenance; my friend stopped to talk with them, but I merely bowed my head: that was not a time to remind her of days when she was in health; she had evidently no breath to spare in waste words, and the sight of her made me melancholy for the rest of the day. Indeed I have her, as she then appeared, vividly in my recollection now. You liken her to Henry; but genius is wanting on her part for the resemblance, for of this there is no trace to be found among her Fragments. There is great good sense, great acquirements, prodigious industry, and, what is most admirable, a pure love of knowledge for its own sake,—for the quiet enjoyment and the holy self-satisfaction which it afforded. With Crabbe's poems I have been acquainted for about twenty years, having read them

when a schoolboy on their first publication, and, by the help of the *Elegant Extracts*, remembered from that time what was best worth remembering. You rightly compare him to Goldsmith. He is an imitator, or rather an *antikeiserer*, of Goldsmith, if such a word may be coined for the occasion. His merit is precisely the same as Goldsmith's,—that of describing actual things clearly and strikingly; but there is a wide difference between the colouring of the two poets. Goldsmith threw a sunshine over all his pictures, like that of one of our water-colour artists when he paints for ladies,—a light and a beauty not to be found in Nature, though not more brilliant or beautiful than what Nature really affords. Crabbe's have a gloom, which is also not in Nature,—not the shade of a heavy day, of mist, or of clouds, but the dark and overcharged shadows of one who paints by lamp-light,—whose very lights have a gloominess. In part this is explained by his history."

Another Lake genius is marked in another letter by a droll touch.—

"Little Mr. De Quincey is at Grasmere. He was here last week, and is coming again. I wish he was not so little, and I wish he would not leave his great coat always behind upon the road. But he is a very able man, with a head brimful of information."

We do not recollect to have before met with an intimation of the following design on the part of the Author of 'Corinne':—

"Madame Staël means to write an heroic poem, in prose, of which our *Cœur de Lion* is to be the hero; and she talks of going into the Levant, in order to see the scene of action herself. She told me this, so you have it upon good authority."

With a note, which has a certain literary curiosity, as throwing a glimpse on the cradle-days of the *Quarterly Review*, we shall close our extracts.—

"You asked me about a new Review, which I suppose means the *Quarterly*, and about which I fancied I had written to you. It was set on foot by Walter Scott, to counteract the politics of the *Edinburgh*, especially with regard to the subjects of peace with France, and of the Spanish patriots. I was applied to by the editor, who is the 'Baviad' Gifford. My answer contained a sort of political confession of faith, stating that so far as such opinions would be tolerated by it I was ready to bear a part. Accordingly, the first number contains a defence of the Baptist Missionaries in India against Scott Waring, &c., and the *Edinburgh Review*. It has been a good deal mutilated by the editor, and therefore materially weakened; still it has produced considerable effect, and made the *Edinburgh Review* very angry. Under cover of a methodistical book written by a certain John Styles, they reply to it in their last number; and their whole reply consists in calling one part brutal, and another contemptible. Sydney Smith is my antagonist. It is not to be wondered at if I have the better of him; for I plead for what I believe, and he is obliged to affect a belief in what he is in fact attacking. I am afraid, however, that this Review is too much under the immediate influence of the Ministry. One of the publishers was here last week. He expressed a hope that 'they would let the Duke of York alone,' which implied a fear that it was intended to defend him; and he said also, that 'George Ellis' (who wrote that wretched article about Spain which begins the first number) 'and some other of its privy council, talked of unmaking Gifford,' that is, of letting him set up the old cry of Jacobinism against all who wish for reform. You will, I trust, have anticipated my reply to this,—that in either case I must withdraw from the work; and this, I suppose, will be the case. My communications are now franked through the Secretary of State's office, and this is a bad symptom. The article upon the 'Lives of the Painters' is by Hoffer; that upon 'Sanskreet Grammar' by Sharon Turner; that upon 'Medals' by Barry Roberts, a man whom I remember at school, and who is cousin to my old friend Bedford. Scott has furnished many of the rest. On the whole, there is not much to be said for the first numbers; some articles are positively bad in every point of view, especially Ellis's, which ought to have been the best, and which I declined writing myself, merely because I thought they would get somebody to throw a sort of official importance

over the pamphlet which would produce more immediate effect upon the public than my under views of the subject;—in fact, they wanted party politics, and I could only have given them principles. To have defended what has been done would have been degrading myself; and to have shown how a nation may become invincible, and must become so, if there be a general spirit of patriotism, would have been to the Ministry foolishness, or worse than foolishness."

While dealing with Southey's 'Life and Correspondence,' as the volumes of that work successively appeared, we endeavoured to illustrate the domestic side of the poet's life and character. In these volumes, we find fresh illustrations of his home cheerfulness, especially in the letters to Miss Barker,—a Lady related, we imagine, to the artist whose rustic figures were among the most popular things of their kind at the commencement of the century. Southey made her acquaintance in Portugal—corresponded with her playfully (in his elephantine way) and copiously—enticed her to settle near him at Keswick—and wrought many of the jokes, catchwords, and allusions which had grown up in the course of their intimacy into the framework of 'The Doctor.' But, save for the small circle of intimates, his letters to the "Senhora" (as he called her) have little interest. These two volumes, to conclude, are dull ones; and our disappointment in them is in proportion to our hope of entertainment and intellectual profit.

Journal of a Tour in Unsettled Parts of North America in 1796 and 1797. By the late Francis Baily. Baily Brothers.

THE charge of hasty publication cannot be brought against this work. The journey described was made at the early age of twenty-two, and although Mr. Baily lived to a ripe old age, he did not think proper to commit his narrative to the press; and the Editor, Prof. De Morgan, states that it is now published more for the purpose of completing the remarkable biography of Mr. Baily by Sir John Herschel, which was drawn up at the request of the Astronomical Society, and which is prefixed to the present volume, than as a book of travel. But although the style is extremely juvenile, yet the general reader who may not be interested in Mr. Baily's life will find this journal instructive and curious, as it describes a large portion of North America when it was a wilderness.

Mr. Baily sailed from England in 1795, and after a perilous voyage landed at Norfolk, in Virginia. From thence he went to New York, crossed the Alleghenies to Pittsburgh, and descended the Ohio and Mississippi in an open boat to New Orleans. Being disappointed in finding a ship for New York, he journeyed to that city through the wilderness, and passed eleven months without the shelter of a civilized roof. During these wanderings he encountered many adventures which are related with great modesty, for Mr. Baily was always very chary of alluding to the dangers which he had braved and the hardships which he had endured.

The following account of the passage of a river now crossed by the iron steam-horse, is a good specimen of the incidents which formerly attended travel in America.—

"At the place where we had to cross it, it was above a quarter of a mile wide, and flowed with so rapid a stream, that it was with difficulty that a person (breast high) could stand against it; at the same time it appeared to glide along in silent dignity, with its surface smooth and unruffled, and its body dark and clear, at once proclaiming the depth and importance of the current. Our first consideration was, how we were to overcome this tremendous obstacle. We had no canoe nor other vessel with us, neither was there time for making one, as it would have taken up two or three days, and perhaps we could not have

accomplished it at last. We observed in several places about here the similar attempts of other persons for this purpose, but they had all been left unfinished. Our only resource was, to make a raft for our baggage, and to drive our horses over as we had been used to do before. Even this was a laborious undertaking, as we had to cut down all the wood for this purpose, and there were only two tomahawks in the whole party, by which we were to fell the trees and cut their trunks up into proper lengths for the rafts. However, as there was no other means left of arriving at the opposite shore, we determined upon this as the least evil of the two. Having come to this resolution, we suffered our horses to wander among the cane-brakes in search of pasture, and then kindled a fire and dressed some provisions for our breakfast. This ended, we all set to, in order to accomplish our design, and immediately many noble trees fell a victim to our expedition. We cut their trunks up into pieces of about six or eight feet long, and binding several of them together with the stalks of the vine, (of which there is a vast quantity all over the woods,) formed the foundation of three separate rafts, for we found that neither one nor two would be able to contain all our baggage. This accomplished, we placed on the top a layer of bark, or a quantity of dry sticks, on which we fixed our packs in order that they might not get wet, and tying ropes to each of these rafts, we had to swim with them across this rapid current like so many horses drawing a cart! A tremendous undertaking! and which I review now with a degree of horror and affright! Besides, as the forming of our rafts and the placing of our packs thereon was wholly accomplished in the river, (where we were obliged to work almost naked from morning till near sunset without relaxation,) it so enervated us, that we were in but improper condition to swim across with them that evening. However, Mr. Robb and three of his messmates (who had made two rafts between them) determined upon taking theirs over that evening. As to my own part, as our raft was the largest of the three, I preferred delaying till the morning; and it was fortunate I did."

These roughings seem to have given Mr. Bailly a zest for perilous enterprise, for he was anxious to follow up his American wanderings by African exploration. But fate ordered matters otherwise, and he settled down as a stockbroker, and subsequently became famous for his astronomical science. Had the present *Journal* been published when it was written, it would undoubtedly have made a name for its author among enterprising travellers; and Prof. De Morgan, by editing and recommending the publication of this posthumous work, has certainly increased Mr. Bailly's reputation.

Krim-Girai, Khan of the Crimea. Translated from the German of Theodore Mundt, by the Hon. William G. C. Eliot. Murray.

THE English Revolution in the seventeenth, and the Revolutionary Wars in the eighteenth, century stirred up such poets as Tait and Dennis to recover for the stage old plays, the action of which seemed to have something in common with the great events of the day. A motive not very dissimilar seems to have produced this book, with its episode of Crimean history. It has nothing in common with recent or passing events, except a few incidents of no great interest; but for the sake of these, the volume is put forth, in hope of finding a public.

The work might have possessed a certain value if it had enabled the general reader to understand who the Crimean Khans were, and what place Krim-Girai held among them. They were the descendants of that illustrious Zingis-Khan, who was so decisive a conqueror that five centuries have not repaired the ruin which he wrought in a populous and highly civilized country. One of his four sons, Toushi, the "great huntsman," inherited the district of Kipzak, the home, it is said, of the primitive Cossacks. Among a dozen and a half of despots

who ruled in this district, there was one who deserved and gained the love of his people. That solitary meritorious sovereign was Uzbek, by which name his people called themselves in honour of his memory. When Kipzak was seized by the Urus, the progenitors of the Russians, Menkeli-Kirai (or Girai) was protected by Mahomet the Second, the Turkish sultan, who named the fugitive Khan of Krim Tartary, and allowed him a daily pension of some thousand aspers to maintain his dignity. In this Crimean line, in which may be reckoned nearly thirty tributary viceroys of the Porte, there were some stout fellows. One especially deserves mention, Selim-Girai, who, at the close of the seventeenth century, defeated the Poles, Russians, and Germans in a single campaign.

Little less than a century ago, Frederick of Prussia, entertaining views of wide conquest, affected to be exceedingly shocked at the ambition of Russia. The King was in great straits, encamped at Strehlen, in 1761, when he first resolved to form in the Crimea a centre of action against the Muscovite power. The Porte was not inclined to enter into an alliance with the Brandenburg; but Frederick thought that if he could induce the semi-independent Khan of Crimea to invade Russia, the Porte would be compelled to aid its vassal, in order to keep its own hold on the Tauric peninsula.

Krim-Girai was a half-civilized Tartar; and his admiration was unbounded for the little more civilized Frederick, because he saw in that King the enemy of the Russians, who were the much-execrated foes of the Khan. Frederick was in his tent, moodily meditating over the gloomy condition of his affairs, when there was announced to him the sudden and unexpected arrival of an ambassador from Krim-Girai. The Prussian King was puzzled as he looked at the envoy. The latter was a certain Mustapha Aga. He was a vivacious, acute, garrulous, little man, who astonished the King by speaking German, and who was not at all ashamed to proclaim that he was not only the representative, but also the barber, of the Khan. The poor and proud Prussian generals smiled scornfully, but Frederick bethought himself that, as in Eastern nations there is no class of aristocracy, a shrewd barber might make as clever an ambassador as any other man. The shaver was treated, accordingly, with much respect and some suspicion. To make sure that there was no deceit in the matter, the King despatched a youthful officer, named Golz, to the Khan, to conclude a treaty with him against Russia. We cannot detail the perils and incidents of the journey, but young Golz was glad enough to find himself at last in "the far-famed valley of the Alma, where grew a peculiarly fragrant hay, dedicated by old custom to the use of the Khan's horses." When Golz passed through the courtyard of the Khan's palace at Bakschi-Seraï, he was dazzled with its splendour. "He sought in vain a spot whence he could at one view behold the colossal whole." He found the great Khan at once despot and dandy, foppish and ferocious, austere and jovial,—a man moved rather by impulse than led by principle. He joked on Frederick's ability in playing the flute, and on his irascibility in sometimes breaking the instrument on the head of an offending servant. He alluded to Montesquieu, and had heard of Molière. He maintained a band, gave private concerts, which he could not lead, like a German prince; and, finally, he kept a troop of comedians, listened to translations of French plays, and was, as he himself said, albeit an indefatigable soldier, a jovial fellow, very much in love with pleasure. Added to this, he knew something of chemistry, physics, and astronomy, and he

had a very strong desire to discover the philosopher's stone. He was in indifferent health when he received Golz; but, said he to the youthful envoy, "If the King will help me in my search after the philosopher's stone, and free me from the fearful spasms which have for some time visited me, he shall see that I will quickly make an expedition against the Russians, and press heavily on them when least expected." Frederick sent to him a German physician, and Krim-Girai acknowledged his "thanks to my good brother of Prussia, who has sent me the delightful Dr. Frese, whose pills have conquered the devil in my body in the most agreeable manner possible!"

The mission, however, came to nothing, for Prussia employed in the East more envoys than one, and these intrigued against each other. A change, too, took place in the relative positions of Russia and Prussia; but, as the author remarks, "The Prussian policy upon this occasion, which was the real beginning of the Eastern complications, . . . seems to have been somewhat ambiguous, for while Frederick the Great, harassed by the events of the Seven Years' War, was . . . desirous of kindling war in that quarter between Russia and the Porte, he not long afterwards, in order to produce a counteraction against Austria, thought it necessary to introduce Russian influence into Germany."

The second portion of the volume contains the narrative of the terrible campaign carried on by Krim-Girai in New Serbia, as Commander-in-Chief for the Porte against Russia,—"a war which Sultan Mustapha the Third could only be induced to undertake in consequence of his grief for the fate of Poland." How the Khan punished even a petty marauder by the way, will be seen in the following extract.—

"All eyes were fixed on the Khan, who, in a voice of thunder, cried, 'Take him from his horse, and tie him to its tail. Then let him be dragged along till the breath is out of his body. A crier, who will accompany him, will proclaim to the army the cause of his punishment.' As soon as the Khan had done speaking, the Tartar, without uttering a sound, got off his horse, and calmly gave himself up to the soldiers who were to bind him. But it so happened that there was neither cord nor strap for that purpose. * * Krim-Girai, whose anger showed itself in the swelling of the veins of his forehead, ordered, to save time, that a bowstring should be used. He was told that the bowstring would be too short. 'Well, then,' cried he, stamping with rage, 'let the wretch put his head into the bow, and let him be dragged off.' The Tartar silently submitted to this order. A trooper mounted his horse, and the wretched man allowed himself to be dragged along the road without offering any resistance. But as he was unable to keep up with the trot of the horse, he fell to the ground, and thus freed his neck from the yoke which had confined him. The Khan perceived this new difficulty, foaming with rage. He paused a moment, and bit his lip, then with a fearful laugh exclaimed, 'Let the criminal put his head again through the bow, and hold it on with both his hands until he dies.' The Tartar now understood that he was to be his own executioner, and again gave a most astonishing proof of perfect submission to his sovereign's commands. Crossing his hands firmly on his breast, he held the bow, in which he had placed his head, and was again fastened to the horse's tail. The horseman started at a full gallop, and the intelligence was soon brought that the Tartar, who had not, even in the moment of death, changed his posture, had been dashed to pieces against a rock."

Krim-Girai seems to have been himself disposed of in this campaign, by poison. Subsequently, Russia "protected" the Crimean sovereigns against Turkey, and the usual consequence of such protection soon followed in the Russian invasion and annexation of the Crimea. It was a grandson, we believe, of the last Khan of the line of Krim-Girai, who turned Christian, studied in Edinburgh and London,

and married a Scottish maiden, the daughter of a Scotch physician, with whom he returned to the East. He resided at Simpheropol, and was known as the Sultan Katti Girai Krim-Girai. He was the subject and pensioner of Alexander, lived in the style of an English gentleman, and established Christian schools among the Krim Tartars. They who are desirous of knowing more concerning this interesting individual are referred to the narratives of the travels of Dr. Clarke and of the eccentric, but zealous, clergyman, the Rev. Lewis Way. Katti Girai accompanied the latter traveller in his tour through Russia in 1817-18. The marriage of this "Christian Sultan" with the Scottish lady was productive of a numerous family. If the present war were pushed to the depriving Russia of her Crimean territory, a Christian dynasty, heirs of the old line, might therefore easily be found. Such a surrender on the part of Russia would have a retribution in it similar to that endured by Spain when the commandant of San Juan d'Ulloa, the last of the strongholds retained by Spain, delivered the keys of the fortress to the lady of General Barragan, President of the Mexican Republic.

After Dark. By Wilkie Collins. 2 vols. Smith, Elder & Co.

Mr. Wilkie Collins has justified the expectations that were formed of him on the appearance of his first acknowledged romance, 'Antonina.' Since then he has gone on steadily improving, each work making progress on the preceding one,—and this, we believe, is the most acceptable praise that can be offered to an artist. In his earlier works he delighted in the morbid anatomy and painful delineation of monstrous growths of misallied human nature. As his mind has matured and mellowed, it has become healthier. Mr. Wilkie Collins has his faculty of invention well under control, and he keeps clear of extravagance either in style or incident. In some of the stories of the present work he reminds us of Edgar Poe; there is a similarity of gifts between the two story-tellers, but in most of Edgar Poe's tales there is either an extravagance, as though they had been written by a man on the verge of *delirium tremens*, or else a laboured monotony, as though his resources were beginning to run dry. The difference in the quality of character between the two men makes itself felt in their works, for it is the personal character that gives permanence to the works of genius.

The stories in the present collection have, with one exception, appeared in *Household Words*; they are now gathered and arranged, like a collection of miniatures, in a single frame. The framework itself forms a graceful narrative, which imparts an air of reality to the stories, and gives them an interest they did not possess in their detached form.

'The Terribly Strange Bed' is a gambling-house adventure, told with energy and brevity; but the interest is worked up to a degree of intensity which recalls the terrified fascination with which, as children, we listened to our nurse's stories of midnight murder. 'The Lost Letter' is like one of Edgar Poe's stories of minute induction from circumstantial evidence; but the treatment is perfectly original and extremely amusing and spirited. 'Sister Rose' is longer and more elaborate than either of the foregoing: it is a story of the Reign of Terror, and might easily have been expanded into a novel of three lawful volumes,—but the interest is all the more powerful for the compression. It is dramatic in its situations and treatment, without being forced or exaggerated. The only objection we can find to make is, that Lomaque, the police agent, talks too much and too con-

fidentially in the supreme moment when life and death are trembling in the scales of destiny:—he could not have had time or opportunity to say half so much, or say it half so well. 'The Lady of Glentworth Grange' is the only new story in the collection; it is a case of disputed identity, and is hardly so forcible as the other tales, though it has touches of great delicacy, and the descriptions of the Lady and of the Grange, and the glimpses of the little idiot girl, are beautiful. 'Gabriel's Marriage' is a Breton story of crime, remorse, and expiation. It is very well told, and without the least touch of false or morbid sentiment. The dying old man—the storm which mingles with his remorse, and which he peoples with his terrors—is managed with powerful simplicity, and is like a picture by Rembrandt. 'The Yellow Mask' is the last of the stories. It is a tale of Italian intrigue, full of plot and incident. The interest is complicated, but well woven together. The prologues to these tales are charming little tales in themselves, with an air of veracity, which brings its own faith in the subsequent stories. But the excellence on which we mainly insist, for the sake of example, is the amount of care and finish bestowed upon every page of the work. The author effaces himself for the sake of his work, and he has his reward in the result.—We give a part of the Prologue to 'The Yellow Mask,'—and introduce the reader to Professor Tizzi.—

"Prof. Tizzi lived in the northern suburb of London. On approaching his house, I found it, so far as outward appearance went, excessively dirty and neglected, but in no other respect different from the 'Villas' in its neighbourhood. The front garden door, after I had rung twice, was opened by a yellow-faced, suspicious old foreigner, dressed in worn-out clothes, and completely and consistently dirty all over from top to toe. On mentioning my name and business, this old man led me across a weedy, neglected garden, and admitted me into the house. At the first step into the passage I was surrounded by books. Closely packed in plain wooden shelves, they ran all along the wall on either side to the back of the house; and when I looked up at the carpetless staircase, I saw nothing but books again, running all the way up the wall, as far as my eye could reach. 'Here is the Artist Painter!' cried the old servant, throwing open one of the parlour doors, before I had half done looking at the books, and signing impatiently to me to walk into the room. Books again! all round the walls, and all over the floor—among them a plain deal table, with leaves of manuscript piled high on every part of it—among the leaves a heap of long elfish white hair covered with a black skull-cap, and bent down over a book—above the head a sallow withered hand shaking itself at me as a sign that I must not venture to speak just at that moment—on the tops of the book-cases glass vases full of spirits of some kind, with horrible objects floating in the liquid—dirt on the window-panes, cobwebs hanging from the ceiling, dust springing up in clouds under my intruding feet—these were the things I observed on first entering the study of Prof. Tizzi. * * He turned next to me. What a grand face it was! What a broad white forehead—what fiercely brilliant black eyes—what perfect regularity and refinement in the other features; with the long, venerable hair, framing them in, as it were, on either side! Poor as I was, I felt that I could have painted his portrait for nothing. Titian, Vandyk, Velasquez—any of the three would have paid him to sit to them! 'Accept my humblest excuses, sir,' said the old man, speaking English with a singularly pure accent for a foreigner. 'That absurd book plunged me so deep down in the quagmires of sophistry and error, Mr. Kerby, that I really could not get to the surface at once when you came into the room. So you are willing to draw my likeness for such a small sum as five pounds?' he continued, rising, and showing me that he wore a long black velvet gown, instead of the paltry and senseless costume of modern times. * * 'But you are standing all this time, Mr. Kerby; and I am talking instead of sitting for my portrait. Pray take any books you want, anywhere off the floor, and

make a seat of any height you please. Furniture would only be in my way here, so I don't trouble myself with anything of the kind.' I obediently followed the Professor's directions, and had just heaped up a pile of grimy quartos when the old servant entered the room with a shabby little tray in his hand. In the middle of the tray I saw a crust of bread and a bit of garlic, encircled by a glass of water, a knife, salt, pepper, a bottle of vinegar, and a flask of oil. 'With your permission, I am going to breakfast,' said Prof. Tizzi, as the tray was set down before him on the part of his great work relating to the vital compound of Adam and Eve. As he spoke, he took up the piece of bread, and rubbed the crusty part of it with the bit of garlic, till it looked as polished as a new dining-table. That done, he turned the bread, crumb uppermost, and saturated it with oil, added a few drops of vinegar, sprinkled with pepper and salt, and, with a gleam of something very like greediness in his bright eyes, took up the knife to cut himself a first mouthful of the horrible mess that he had just concocted. 'The best of breakfasts,' said the Professor, seeing me look amazed. * * I have no doubt that he was right, and that I was prejudiced; but as I saw the first oily, vinegary, garlicky morsel slide noiselessly into his mouth, I began to feel rather sick. My hands were dirty with moving the books, and I asked if I could wash them before beginning to work at the likeness, as a good excuse for getting out of the room, while Prof. Tizzi was unctuously disposing of his simple vegetable meal. The philosopher looked a little astonished at my request, as if the washing of hands at irregular times and seasons offered a comparatively new subject of contemplation to him; but he rang a hand-bell on his table immediately, and told the old servant to take me up into his bedroom. The interior of the parlour had astonished me; but a sight of the bedroom was a new sensation—not of the most agreeable kind. The couch on which the philosopher sought repose after his labours was a truckle-bed that would not have fetched half-a-crown at a sale. On one side of it dangled from the ceiling a complete male skeleton, looking like all that was left of a man who might have hung himself about a century ago, and who had never been disturbed since the moment of his suicide. On the other side of the bed stood a long press, in which I observed hideous coloured preparations of the muscular system, and bottles with curious, twining, thread-like substances inside them, which might have been remarkable worms or dissections of nerves, scattered amicably side by side with the Professor's hair-brush (three parts worn out), with remnants of his beard on bits of shaving paper, with a broken shoe-horn, and with a travelling looking-glass of the sort usually sold at sixpence a-piece. Repetitions of the litter of books in the parlour lay all about over the floor; coloured anatomical prints were nailed anyhow against the walls; rolled-up towels were scattered here, there, and everywhere, in the wildest confusion, as if the room had been bombarded with them; and last, but by no means least remarkable among the other extraordinary objects in the bed-chamber, the stuffed figure of a large unshaven poodle-dog, stood on an old card-table, keeping a perpetual watch over a pair of the philosopher's black breeches twisted round his fore-paws. I had started, on entering the room, at the skeleton, and I started once more at the dog. The old servant noticed me each time with a sardonic grin. 'Don't be afraid,' he said; 'one is as dead as the other.' With these words, he left me to wash my hands. Finding little more than a pint of water at my disposal, and failing altogether to discover where the soap was kept, I was not long in performing my ablutions. Before leaving the room, I looked again at the stuffed poodle. On the board to which he was fixed, I saw painted in faded letters the word 'Scaramuccia,' evidently the comic Italian name to which he had answered in his lifetime. There was no other inscription; but I made up my mind that the dog must have been the Professor's pet, and that he kept the animal stuffed in his bed-room as a remembrance of past times. 'Who would have suspected so great a philosopher of having so much heart!' thought I, leaving the bed-room to go down stairs again."

This extract will probably induce the reader to send for 'After Dark.'

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The Rise of the Dutch Republic: a History.
By John Lothrop Motley. 3 vols. Chapman.

IN three solid volumes, Mr. Motley has written the history of thirty years. The conflict between Holland and Spain lasted, indeed, nearly a century; but the procession of events became less imposing after the death of William the Silent. With him the more heroic period closes. There followed fifty years of merciless war, which Mr. Motley designs to paint with less breadth and elaboration; but, from the Edict of 1550 to the murder of William, the scene brightens as it expands, and exhibits, upon one theatre, all the highest and all the lowest passions of human nature in contrast,—all the varieties of social life in action,—the most terrible and the most astonishing passages of national and personal adventure,—the defence and sack of towns,—the gloom of Inquisitional dungeons, streaked with the light of the torture-fires,—bridals in palaces,—fleets moved upon artificial seas to the attack of cities,—a whole nation resolving to fly from Europe to Asia,—all that rouses the emotions, all that is rare and surprising in history, curiously varied and blended. Mr. Motley, preparing a large canvas, colours it richly and freely,—introduces a multiplicity of pictorial touches,—sketches, as he proceeds, what is characteristic of the place and time, but never forgets the leading purpose of his narrative, the illustration of that moral power, which, born in the heart of a people, at the moment it conceives the idea of liberty, fortifies it against all assaults, arms it for conflict, for suffering, for patience, and gives it victory in the end. The rise of the Dutch Republic was a spectacle of dramatic splendour, enacted before Europe. Surrounding nations at first regarded with contempt the insurrection of a small community, attached to a mighty empire, and shut within a territory of reclaimed morasses. Next, their pity was moved by the desperate courage displayed in what they treated as a hopeless cause. But, finally, those who refused their sympathy could not refuse their admiration. The patriots of Holland take rank with the patriots of the English Civil Wars and of America. Mr. Motley, as an American, recognizes this historical affinity.

The work seems to have been composed and printed before Mr. Prescott published the commencement of his 'Life of Philip the Second,'—otherwise, the admirable pictures, and the equally admirable criticisms, of Mr. Prescott would not, in all probability, have been slighted by Mr. Motley, who traverses much of the same ground, and appeals to many of the same authorities. He has examined, with analytical precision, the contemporary chronicles and histories from the Spanish as well as from the Dutch,—from the Catholic as well as from the Protestant point of view,—and supplies a long list of historical and documentary collections. After a recapitulation of classical traditions relating to "the spongy" Netherlands, and a simple outline of their geography and early annals, he selects as his point of departure the event and the day selected by Mr. Prescott.

Charles the Fifth abdicates; Philip the Second inherits the empire. He finds the communities of Flanders and Holland inured to freedom,—their cities opulent and proud,—Brussels not less independent than loyal,—Ghent still glowing with insurrection. The battles of St. Quentin and Gravelines, however, stimulated his despotic pride; he knew little of the character of the young and taciturn Prince of Orange, who was not yet a patriot and hardly a reformer. But, when he sent Margaret of Parma to govern the Netherlands, perils already lurked in the social system. The nobles, by indulgence in gorgeous luxury, dissipated their fortunes, and

by animal excesses ruined themselves in mind and body. During the marriage of William with the Saxon Princess, Count Schwartzburg wrote:—

"I have had many princes and counts at my table, where a good deal more was drunk than eaten. The Rhinegrave's brother fell down dead after drinking too much malvoisie; but we have had him balsamed and sent home to his family."

The Venetian ambassador at Brussels declared that the nobles and ladies "intoxicated themselves every day." Meanwhile other classes were ripening for the Reformation; the Huguenot field-preachers already attracted immense congregations in the Walloon provinces; political tyranny was aggravated by religious persecution, and, after the re-enactment of the Edict of 1550, dismay and excitement spread everywhere through the Netherlands. The last rigours of the Inquisition were ordained to check heresy, and from that moment the Prince of Orange stood in opposition to the Empire. Philip began the struggle in ominous poverty.—

"The man who owned all America and half Europe could only raise a million ducats a year from his estates. The possessor of all Peru and Mexico could reckon on 'nothing worth mentioning' from his mines, and derived a precarious income mainly from permissions granted his subjects to carry on the slave trade and to eat meat on Fridays. This was certainly a gloomy condition of affairs for a monarch on the threshold of a war which was to outlast his own life and that of his children; a war in which the mere army expenses were to be half a million florins monthly, in which about seventy per cent. of the annual disbursements was to be regularly embezzled or appropriated by the hands through which it passed, and in which for every four men on paper, enrolled and paid for, only one, according to the average, was brought into the field."

The Prince of Orange was at this time engaged with his marriage. The ceremony at the Town-House of Leipsic furnishes a good illustration of manners in the sixteenth century.—

"The bridal procession, headed by the court musicians, followed by the court marshals, councillors, great officers of state, and the electoral family, entered the grand hall of the town-house. The nuptial ceremony was then performed by 'the Superintendent Doctor Pfeffinger.' Immediately afterwards, and in the same hall, the bride and bridegroom were placed publicly upon a splendid, gilded bed, with gold-embroidered curtains, the Princess being conducted thither by the Elector and Electress. Confects and spiced drinks were then served to them and to the assembled company. After this ceremony they were conducted to their separate chambers, to dress for dinner."

Then followed feasts, tournaments, an equestrian masquerade, and fantastic revels, little in harmony with the real spirit that presided over that disastrous union. The marriage tables were scarcely cleared before the Inquisition—the sufficing cause, Mr. Motley says, of the Eighty Years' War—began its work. The rack and the fire were applied to men and women of all ages, ruthlessly and grossly, and for a time the population gazed in stupid amazement at the processes of persecution. A short interval of clemency was followed by the revival of torture.—

"In the market-place of every town and village in the Netherlands, the inquisition was again formally proclaimed. Every doubt which had hitherto existed as to the intention of the government was swept away. No argument was thenceforward to be permissible as to the constitutionality of the edicts—as to the compatibility of their provisions with the privileges of the land. The cry of a people in its agony ascended to Heaven. The decree was answered with a howl of execration. The flames of popular frenzy arose lurid and threatening above the house-tops of every town and village. The impending conflict could no longer be mistaken. The awful tragedy which the great watchman in the land had so long unceasingly predicted, was seen sweeping

solemnly and steadily onward. The superstitious eyes of the age saw supernatural and ominous indications in the sky. Contending armies trampled the clouds; blood dropped from heaven; the exterminating angel rode upon the wind. There was almost a cessation of the ordinary business of mankind. Commerce was paralyzed. Antwerp shook as with an earthquake. A chasm seemed to open, in which her prosperity and her very existence were to be for ever engulfed. The foreign merchants, manufacturers, and artisans fled from her gates as if the plague were raging within them. Thriving cities were likely soon to be depopulated. The metropolitan heart of the whole country was almost motionless."

Some of the most powerful nobles refused to enforce the Edict, protested against its operation, and encouraged, by their dissent, the rising fury of the people. In other high regions of society festal pleasures continued as though the land had not been cast into mourning; but one of these sumptuous displays had a significance superior to that, even, of Philip's proclamation. Brederode, riding through Brussels, had been taunted as a beggar. He invited his confederates to a banquet of Oriental splendour, loaded his table with gold plate, warmed his guests with wine, and discussed the adoption of a general name, a rallying word for the national party. The "Society of Concord," the "Restorers of Lost Liberty," euphonious and unpopular titles, were suggested, when Brederode exclaimed—

"They call us beggars!" said he; "let us accept the name. We will contend with the inquisition, but remain loyal to the King, even till compelled to wear the beggar's sack." He then beckoned to one of his pages, who brought him a leathern wallet, such as was worn at that day by professional mendicants, together with a large wooden bowl, which also formed part of their regular appurtenances. Brederode immediately hung the wallet around his neck, filled the bowl with wine, lifted it with both hands and drained it at a draught. "Long live the beggars!" he cried, as he wiped his beard and set the bowl down. "*Vivent les gueux!*" Then, for the first time from the lips of those reckless nobles, rose the famous cry which was so often to ring over land and sea, amid blazing cities, on blood-stained decks, through the smoke and carnage of many a stricken field. The humour of Brederode was hailed with deafening shouts of applause. The Count then threw the wallet around the neck of his nearest neighbour, and handed him the wooden bowl. Each guest, in turn, donned the mendicant's knapsack. Pushing aside his golden goblet, each filled the beggars' bowl to the brim, and drained it to the beggars' health. Roars of laughter and shouts of "*Vivent les gueux!*" shook the walls of the stately mansion, as they were doomed never to shake again. The shibboleth was invented. The conjunction which they had been anxiously seeking was found. Their enemies had provided them with a spell, which was to prove, in after days, potent enough to start a spirit from palace or hovel, forest or wave, as the deeds of the 'wild beggars,' the 'wood beggars,' and the 'beggars of the sea,' taught Philip at last to understand the nation which he had driven to madness."

Mr. Motley's account of that memorable scene is graphic and spirited. William of Orange did not, at first, relish the grotesque appellation; but the "beggars" rejoiced in the ostentation of humility.—

"Immediately after the Culemburg banquet, a costume for the confederacy was decided upon. These young gentlemen, discarding gold lace and velvet, thought it expedient to array themselves in doublets and hose of ashen grey, with short cloaks of the same colour, all of the coarsest materials. They appeared in this guise in the streets, with common felt hats on their heads, and beggars' pouches and bowls at their sides. They caused also medals of lead and copper to be struck, bearing upon one side the head of Philip; upon the reverse, two hands clasped within a wallet, with the motto, 'Faithful to the King, even to wearing the beggar's sack.' These badges they wore around their necks, or as buttons to their hats. As a further distinction, they shaved

their beards close, excepting the mustachios, which were left long and pendent in the Turkish fashion, that custom, as it seemed, being an additional characteristic of Mendicants."

The forerunners of insurrection multiplied.—An apostate monk, of singular eloquence, Peter Gabriel by name, was announced to preach at Overveen, near Harlem. This was the first field-meeting which had taken place in Holland. The people were wild with enthusiasm; the authorities beside themselves with apprehension. People from the country flocked into the town by thousands. The other cities were deserted, Harlem was filled to overflowing. Multitudes encamped upon the ground the night before. The magistrates ordered the gates to be kept closed in the morning till long after the usual hour. It was of no avail. Bolts and bars were but small impediments to enthusiasts who had travelled so many miles on foot or horseback to listen to a sermon. They climbed the walls, swam the moat, and thronged to the place of meeting long before the doors had been opened. When these could no longer be kept closed without a conflict, for which the magistrates were not prepared, the whole population poured out of the city with a single impulse. Tens of thousands were assembled upon the field."

From this point the narrative leads through an involved series of intrigues, of political changes, of despotic efforts on the part of Spain, of contumacious acts on the part of the Netherlands, until William of Orange retired, for a time, to his ancestral seat in Germany, and Alva arrived as Regent, armed with powers to hang every disaffected minister and teacher, together with every parent or schoolmaster, who had encouraged the public heresy,—to flog every woman and child with rods,—to burn and devastate every rebellious city. As William left Antwerp the trumpets of the Spanish army were heard on the Alps, and the war began amid horrors and atrocities beyond description. The type of Jeffreys sat at Alva's council-table:—

"Among the ciphers who composed the rest of the board, the Flemish Councillor Hessels was the one whom the Duke most respected. He was not without talent or learning, but the Duke only valued him for his cruelty. Being allowed to take but little share in the deliberations, Hessels was accustomed to doze away his afternoon hours at the council-table, and when awakened from his nap in order that he might express an opinion on the case then before the court, was wont to rub his eyes and to call out 'Ad patibulum, ad patibulum,' ('to the gallows with him, to the gallows with him,') with great fervour, but in entire ignorance of the culprit's name or the merits of the case. His wife, naturally disturbed that her husband's waking and sleeping hours were alike absorbed with this hangman's work, more than once ominously expressed her hope to him, that he, whose head and heart were thus engrossed with the gibbet, might not one day come to hang upon it himself: a gloomy prophecy which the Future most terribly fulfilled."

Among the anecdotes of this bloody assize, Mr. Motley preserves many like the following.—

"Upon one occasion a man's case was called for trial, but before the investigation was commenced it was discovered that he had been already executed. A cursory examination of the papers proved, moreover, as usual, that the culprit had committed no crime. 'No matter for that,' said Vargas, jocosely, 'if he has died innocent, it will be all the better for him when he takes his trial in the other world.'"

Not to dwell on this epoch of Terror, vividly described by Mr. Motley, we will pass on to the epoch of Heroism, when the inquisitor and the tax-gatherer united had goaded the Dutch nation beyond control,—when Alva himself could not endure the universal curse that murmured in his ears,—when William of Orange had established a policy of his own, which was to end in the separation of the Netherlands from the Spanish monarchy. Zutphen, Naarden, and Harlem were added to the roll of desolation.

"A wail of agony was heard above Zutphen last Sunday," wrote Count Nieuwenar, 'a sound as of a mighty massacre, but we know not what has taken place.'"

So again at Naarden, and at Harlem still worse. The inhabitants, besieged, were resolved upon a desperate resistance.—

"A fortunate event was accepted as a lucky omen for the coming contest. A little fleet of armed vessels, belonging to Holland, had been frozen up in the neighbourhood of Amsterdam. Don Frederic, on his arrival from Naarden, despatched a body of picked men over the ice to attack the imprisoned vessels. The crews had, however, fortified themselves by digging a wide trench around the whole fleet, which thus became from the moment an almost impregnable fortress. Out of this frozen citadel a strong band of well-armed and skilful musketeers sallied forth upon skates as the besieging force advanced. A rapid, brilliant, and slippery skirmish succeeded, in which the Hollanders, so accustomed to such sports, easily vanquished their antagonists, and drove them off the field, with the loss of several hundred left dead upon the ice."

But there were few means of defence.—

"The city was one of the largest and most beautiful in the Netherlands. It was also one of the weakest. The walls were of antique construction, turreted but not strong. The extent and feebleness of the defences made a large garrison necessary, but unfortunately, the garrison was even weaker than the walls. The city's main reliance was on the stout hearts of the inhabitants. The streets were, for that day, spacious and regular; the canals planted with limes and poplars. The ancient church of Saint Bavon, a large imposing structure of brick, stood almost in the centre of the place, the most prominent object, not only of the town but of the province, visible over leagues of sea and of land more level than the sea, and seeming to gather the whole quiet little city under its sacred and protective wings."

The besieging force numbered thirty thousand. Not more than four thousand were at any time within the walls.—

"The garrison at last numbered about one thousand pioneers or delvers, three thousand fighting men, and about three hundred fighting women. The last was a most efficient corps, all females of respectable character, armed with sword, musket, and dagger. Their chief, Kenau Hasselacr, was a widow of distinguished family and unblemished reputation, about forty-seven years of age, who, at the head of her amazons, participated in many of the most fiercely contested actions of the siege, both within and without the walls."

At last, when the Spaniards had vainly sought to force their way through ramparts shattered by mines and a long cannonade, the burgo-master received orders from the Prince of Orange to surrender at discretion, and the news that Harlem was reduced, and that a massacre had taken place, had such an effect on Philip, that he immediately recovered from a dangerous fever.

At the siege of Alkmaar the garrison met the storming columns in the breach, with pistols, muskets, boiling-water, melted lead, and unslacked lime. This heroism was tarnished by an act of gratuitous cruelty.—

"A Spaniard, named Jeronimo, had been taken prisoner and brought into the city. On receiving a promise of pardon, he had revealed many secrets concerning the position and intentions of the besieging army. It is painful to add that the prisoner, notwithstanding his disclosures and the promise under which they had been made, was treacherously executed. He begged hard for his life as he was led to the gallows, offering fresh revelations, which, however, after the ample communications already made, were esteemed superfluous. Finding this of no avail, he promised his captors, with perfect simplicity, to go down on his knees and worship the Devil precisely as they did, if by so doing he might obtain mercy. It may be supposed that such a proposition was not likely to gain additional favour for him in the eyes of these rigid Calvinists, and the poor wretch was accordingly hanged."

Alkmaar was not taken. The besieging army, menaced by a flood from the sea, retired. At the defence of Leyden a horrible incident occurred.—

"A Zeelander, having struck down a Spaniard on the dyke, knelt on his bleeding enemy, tore his heart from his bosom, fastened his teeth in it for an instant, and then threw it to a dog, with the exclamation, 'T is too bitter.' The Spanish heart was, however, rescued, and kept for years, with the marks of the soldier's teeth upon it, a sad testimonial of the ferocity engendered by this war for national existence."

It was here that the great dyke was pierced, and that the Spaniards were amazed by beholding a flotilla draw near the city, over the cultivated lands.—

"Three barriers, one within the other, had now been passed, and the flotilla, advancing with the advancing waves, and driving the enemy steadily before it, was drawing nearer to the beleaguered city. As one circle after another was passed, the besieging army found itself compressed within a constantly contracting field. The Ark of Delft, an enormous vessel, with shot-proof bulwarks, and moved by paddle-wheels turned by a crank, now arrived at Zoetermeer, and was soon followed by the whole fleet. After a brief delay, sufficient to allow the few remaining villagers to escape, both Zoetermeer and Benthuyzen, with the fortifications, were set on fire, and abandoned to their fate."

The happy result of this conflict encouraged the Dutch and dismayed the Spaniards. A night battle in the sea, between Philipsland and Duiveland, is thus described by Mr. Motley:—

"At times, they halted for breath, or to engage in fierce skirmishes with their nearest assailants. Standing breast-high in the waves, and surrounded at intervals by total darkness, they were yet able to pour an occasional well-directed volley into the hostile ranks. The Zeelanders, however, did not assail them with fire-arms alone. They transfixed some with their fatal harpoons; they dragged others from the path with boat-hooks; they beat out the brains of others with heavy flails. Many were the mortal duels thus fought in the darkness, and, as it were, in the bottom of the sea; many were the deeds of audacity which no eye was to mark save those by whom they were achieved. Still, in spite of all impediments and losses, the Spaniards steadily advanced. If other arms proved less available, they were attacked by the fierce taunts and invectives of their often invisible foes, who reviled them as water-dogs, fetching and carrying for a master who despised them; as mercenaries who coined their blood for gold, and were employed by tyrants for the basest uses. If, stung by these mocking voices, they turned in the darkness to chastise their unseen tormentors, they were certain to be trampled upon by their comrades, and to be pushed from their narrow pathway into the depths of the sea. Thus many perished."

The conflict had brought, up to this point, more success to Spain than to the Netherlands. It was after a great reverse that William of Orange prepared to embark the entire nation, to save the Hollanders and abandon Holland, and try to found an empire in the Eastern Archipelago. The siege of Requesens dispelled the idea, and next the defence of Antwerp touched every heart in the country with alternate throbs of hope and fear. Mr. Motley narrates the successive episodes with point and vigour, bringing out every remarkable incident, suffusing his narrative with the light of that long battle, and depicting, in strong colours and with great spirit, the agony and crisis of the siege. We quote an anecdote of the desolation that ensued.—

"A wedding-feast was rudely interrupted. Two young persons, neighbours, of opulent families, had been long betrothed, and the marriage-day had been fixed for Sunday, the fatal 4th of November. The guests were assembled, the ceremony concluded, the nuptial banquet in progress, when the horrible outcry in the streets proclaimed that the Spaniards had broken loose. Hour after hour of trembling

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expectation succeeded. At last, a thundering at the gate proclaimed the arrival of a band of brigands. Preceded by their captain, a large number of soldiers forced their way into the house, ransacking every chamber, no opposition being offered by the family and friends, too few and powerless to cope with this band of well-armed ruffians. Plate chests, wardrobes, desks, caskets of jewelry, were freely offered, eagerly accepted, but not found sufficient, and to make the luckless wretches furnish more than they possessed, the usual brutalities were employed. The soldiers began by striking the bridegroom dead. The bride fell shrieking into her mother's arms, whence she was torn by the murderers, who immediately put the mother to death, and an indiscriminate massacre then followed the fruitless attempts to obtain by threats and torture treasure which did not exist. The bride, who was of remarkable beauty, was carried off to the citadel. Maddened by this last outrage, the father, who was the only man of the party left alive, rushed upon the Spaniards. Wresting a sword from one of the crew, the old man dealt with it so fiercely, that he stretched more than one enemy dead at his feet, but it is needless to add that he was soon despatched. Meantime, while the party were concluding the plunder of the mansion, the bride was left in a lonely apartment of the fortress. Without wasting time in fruitless lamentation, she resolved to quit the life which a few hours had made so desolate. She had almost succeeded in hanging herself with a massive gold chain which she wore when her captor entered the apartment. * * He took possession of her chain and the other trinkets with which her wedding-dress was adorned, and caused her to be entirely stripped of her clothing. She was then scourged with rods till her beautiful body was bathed in blood, and at last, alone, naked, nearly mad, was sent back into the city. Here the forlorn creature wandered up and down through the blazing streets, among the heaps of dead and dying, till she was at last put out of her misery by a gang of soldiers."

The battle of Lepanto, the union of Utrecht, the visit of Margaret of Valois to Namur, her reception on a miniature Cydnus, the feast of the "Nine Nations" at Brussels, the advance of the Reformation in Holland and Zealand, the transport of the dead body of Don John through France, the siege of Maastricht and Steenwyk, the trial of Josson, and the assassination of William, supply Mr. Motley with the materials of admirable chapters. His narrative is in parts disfigured by eccentricities of style; but, taken as a whole, it is a work of real historical value, the result of accurate criticism, written in a liberal spirit, and from first to last deeply interesting. With this, and with one anecdote, we commend it to the student of European history. In the city of Arras, says Mr. Motley, after the triumph of the Spanish party,—

"Bertoul, an old man, who for years had so surely felt himself predestined to his present doom that he had kept a gibbet in his own house to accustom himself to the sight of the machine, was led forth the first, and hanged at ten in the evening."

Mr. Motley's work abounds in similar historical illustrations.

Letters from Pesth on Literature, Art, the Stage, and Social Life—[*Pester Briefe über Literatur, &c.*] by Demeter Dudumi. Pesth, Edelmann; London, Thimms.

THERE are certain cases in which every one is bound to be thankful for small mercies. Had Herr Dudumi been a Frenchman, writing about Paris, we should have laid aside his "Letters" with the reflection that "*feuilleton*" literature was beginning to decline in brilliancy. Neither would the printed note-book of a travelled Briton, describing the ordinary lions of the Hungarian capital, strongly rivet our attention. But when a gentleman actually settled in Pesth begins to treat us with that sort of gossip, uttered in that sort of tone which can only be attained by one who, by birth or residence, regards the principal Hungarian theatre as *his* theatre, the

daily Hungarian paper as *his Times*,—such a gentleman, we say, talking about such a city, has a fair claim to a hearing. His small talk must be small indeed if it does not make us acquainted with something we did not know before.

With becoming gratitude, therefore, we hasten to confess that from Herr Dudumi's batch of "Letters," although they incontestably prove that a writer may be as light as gossamer without being as sparkling as the dew that hangs thereon, we have gained an increase of experience. Something a little more profound would, indeed, have been more acceptable; but, as this is not easily to be had, we must be thankful for the pittance of information we have got.

Thus, we are gratified at finding something about the Pesth journals, whether written in the German or the Magyar tongue. We have learnt that Herr E. Glatz—albeit his paper, the *Pest-Ofener Zeitung*, is a mere official organ—is one of the first journalists in the country, and that his chief collaborateur, Herr Hornyansky, is given to "biting sarcasm" (*beissender Spott*) in his theatrical notices. Nor are we compelled to take this latter fact upon trust; but, that we may have a sample of the Hornyansky wit, we are told that, *à propos* of certain "infant prodigies" in music, he declared that "he honoured the Peking Court-fashion, which only allowed vegetables to be brought to table at the season of their full maturity." After having digested this exquisite *bonne bouche* of pleasantry, we became aware that the *Pester Lloyd* has not only the largest amount of subscribers of any of the German papers in the town, but has been the means of causing a social revolution, inasmuch as the trading world of Hungary, which took it up in the first instance merely to gulp down the commercial information given by the first side, at last found pleasure in making itself acquainted with things in general. "Thus," as Herr Dudumi figuratively exclaims—"thus, after a few months, did Gutenberg rejoice in a large number of worshippers, belonging to a circle which had formerly lived in the erroneous conviction that the art of printing had only been invented for the multiplication of the price-current." For this great intellectual change, Pesth is mainly indebted to the editor, Dr. Weiss, who successfully competes with the Viennese journals, in spite of the rapidity with which they rush into the market by means of the railroad, and to Herr Rogge, who writes leaders, and who not only accurately knows the history and constitution of every state, but has the talent of making his vast store of erudition useful to the general public. Next autumn there is reason to believe that Herr Beer-mann, borrowing a well-known title from M. Alphonse Karr, is about to bring out a series of "Wasps" (*Wespen*), so that "biting wit" will no longer be the monopoly of the facetious Hornyansky. A third paper that strikes Pesth with wonder is the gigantic *Ungarische Post*, which is not much more than half a year old, and in which the editor, Dr. Otto von Müller, gives the most convincing proofs of his "mental capacity and bodily activity."

These are the three principal German papers published in the Hungarian capital. Around them lesser luminaries are glistening. There is a small political journal, entitled the *Localblatt*, the editor of which, Herr Gustav Birnbaum, is not to be blamed for putting so much trifling gossip by the side of his politics, since he thus shows, says Herr Dudumi *bitingly*, that "he well knows his public." He has an assistant, be it observed, in Herr J. Seidner, who not only shows his wit with his pen, but every year amuses a numerous audience with "comic lectures,"—whence we infer that Pesth is not without its Albert Smiths

and its Woodins. Then there is the *Sonntagszeitung* of Dr. Sigismund Saphir, remarkable for the variety of its information and the beauty of its woodcuts; and there is the *Pester Sonntagsblatt* of the terrible Herr Levitschnigg, who writes "more with upas-poison than with ink,"—but, fortunately for mankind, does not scatter his venom very far, "his style being so exclusively addressed to the *Salon* that he cannot expect a large number of readers." Karl Beck, one of the best known of living German poets, sends forth a periodical, entitled *Frische Quellen* (fresh springs). And, lastly, there is an Art-journal, the *Ungarische Malerrevue*, edited by Herr Kertbeny, already famed as a translator from the Hungarian.

All the papers above mentioned, we may remind our readers, are in the German language. There is also a fair list of journals in the vernacular tongue of the country,—at the head of which are the *Buda Pesti-Hirlap*, edited by Herr Szilagyi, and the *Pest Napló*, ruled by Baron Kemeny. Herr Szilagyi is honourably known as the first Hungarian who, in spite of national prejudice, dared to look with a kindly glance on the German Poetry and Art that spring up in Magyar-land,—and that this required no small courage may be inferred from the fact, that the mere publication of a German play-bill in a Hungarian town exposed him to a violent attack. What a world of insight into a state of national feeling is gained from this little incident, heedlessly dropped among their gossip by Herr Demeter Dudumi! A *feuilleton* of a literary character is attached to the *Buda Pesti-Hirlap*, and seems to be so far a novelty in the land that the poet Paul Gyulai, by whom it is written, allows himself sometimes to find fault with works written in the Magyar tongue. Formerly, Herr Dudumi informs us, nothing so much delighted critics as to see a great pile of new books heaped on their table in expectation of praise; and, from sheer patriotic joy at the quantity of books, these guardians of literary interests thought little about the contents.

A specimen which Herr Dudumi has translated from the Magyar of Paul Gyulai gives us a favourable opinion of the writer. He describes with a great deal of accuracy and acuteness that "world-pain" (Teutonic "*Weltschmerz*") in poetry, which is represented by Byron and Heine, and is now, it seems, affected by a certain class of Hungarian lyrists. Not only does he affirm that his mournful compatriots are merely influenced by a make-believe melancholy of their own, which has nothing to do with the world at all, but he denies that even the proper orthodox "world-pain" is suitable for Hungarians, inasmuch as it pre-supposes an amount of philosophical and social cultivation that the Magyar breed has never received, and rests upon a depth of sentiment which, according to the notions of the modern descendants of Arpad, cannot be looked upon as manly.

As for the drama in the Hungarian capital, it seems to be much in the same state as the drama elsewhere, the stage being inundated with translations from the French. Like a true patriot, Herr Dudumi is anxious for something national; and though he welcomes a revival of "Othello," in spite of the indifferent acting of a certain hapless Herr Egressy—who does not come up to that standard of Shakspearean excellence in Hungary, the really dark Ira Aldridge—he evidently wishes that the "Swan of Avon" would swim elsewhere, and sympathizes with the pious hope of Karl Gutzkow, that a new Lessing may some day arise, and write down the Shakspearean supremacy, just as the old Lessing wrote down that of Racine and Corneille. In the meanwhile, Herr Dudumi himself picks out certain portions of Shakspeare for his

own special disapproval. Among them are, the love-scene with Lady Anne in 'Richard III.,' the handkerchief incident in 'Othello,' and the mock-play in the 'Midsummer Night's Dream,'—of all which he says they would be roughly handled if brought out new at the present day. Unhappily, our kind instructor has selected from each work the very bits that never fail to produce an effect upon an audience.

OUR LIBRARY TABLE.

Bacon's Essays: a Lecture. By the Archbishop of Dublin. (Oldham.)—Dr. Whately is always readable. This is a lecture on Bacon, in which one would suppose the lecturer was trying whether he could not bring as many metaphors to bear on a given subject as Bacon himself. But his similes are not always tenable. When he observes that Bacon was but weak in the direct pursuit of physical science, he brings him off by observing that the general whose master mind directs the campaign will fall short of the private soldier in the use of the musket. He should rather have said that a great writer on the art of war may woefully mismanage any campaign, and commit the very errors of which he has given the truest account and the fullest warning. But it has been too much the fashion to consider Newton, and even Galileo, as musketeers in Bacon's army. We, who know that Galileo was Galileo before Bacon wrote, and believe that Newton would have been Newton if he had never written, join in the opinion given by the Archbishop, namely, that Bacon's strength lay in speculations on human character and conduct, in which he has had few to equal, and none to excel him. But here also he mismanaged his own campaign dreadfully, and left it to his admirer to say that "all the attempts that have been made to vindicate or palliate Bacon's moral conduct, tend only to lower, and to lower very much, the standard of virtue." In physics and morals both, we may be content to take Bacon's theory as a guide, and his practice as a warning.

Casper. By the Authoress of 'The Wide, Wide World.' (Nisbet & Co.)—Casper is the male of *Cinderella*: the scene of his sorrows lies in an American village, and the persons concerned in his rescue from the dreariness of solitude, neglect, and harsh usage, are not Good Fairies and Princes, with glass slippers, coaches, and jewels, and thrones at disposal, but poor, pious and kindly neighbours,—foremost among whom is a small girl—the future Mrs. Casper, we imagine, were it proper to hint at such things with reference to the Library of Little Readers. American literature is well stocked with good books for children, and 'Casper' is not one of the worst of these.—A *Poetry-Book for National Schools, Illustrated with many Engravings* (Bell & Daldy), contains poems well selected, clearly printed, and prettily illustrated.

Chamouni and Mont Blanc: a Visit to the Valley and an Ascent of the Mountain in the Autumn of 1855. By Eustace Anderson. (Cornish.)—So long as a breath of enterprise or fancy is left in the human body, there are certain subjects which will exercise over us a magical influence, and descriptions of the Alhambra and St. Mark's,—of the Falls of Niagara, or of Mont Blanc,—will never, be they ever so weakly executed, utterly lose their charm for us. It is in favour of the poetry and glory of its subject that Mr. Anderson's little book will get such readers as it may obtain beyond the pale of private friendship.

Quadratura del Cerchio. By the Rev. D. Angherh. (Malta.)—With this book has reached us one Malta Gazette and extracts from others, a tract full of correspondence, and a portrait of the *Archiprete* himself. The quadrature of the circle is very easy: the circle is four times the square inscribed in a semicircle. This is equivalent to saying it is the square on the radius taken three times and one-fifth of a time; so that the circle has grown a trifle since Archimedes measured it—or else is larger in Malta than in Sicily. Father Angherh thinks it an admirable coincidence that Pythagoras should have solved the problem of the hypothenuse in Calabria, and that he, a Calabrian,

should have squared the circle in Malta. The Emperor of the French returns thanks. The Court of Turin refers him to the Academy, and the Academy assures him that it will deposit the volume in its library. The Vice Chancellor of Oxford begs to inform him that Oxford has never proposed the subject for competition, as some suppose. The Prince Regent of Baden receives it with lively interest and sincere thanks. The Academy of Vienna has long resolved not to enter on the subject. The Academy *Della Crusca* evades with great politeness. The Court of Madrid receives *con sommo apprezzamento*. Lord Palmerston returns thanks by William San (?), but does not commit himself. The Viceroy of Egypt, Kanig Bey, is only waiting to have it translated into French, when he will immediately begin to study it; in the mean time he sends congratulations. We have done more than any of these learned persons or bodies, for we have written an article: and we hereby nominate the Prince Regent of Baden, the Queen of Spain, and the Viceroy of Egypt, a Committee to examine and report, and we shall publish their report as soon as we receive it. But while awaiting it, we caution our readers that, to the best of our knowledge and belief, the quadrature given by Father Angherh is wrong to an extent which might be detected by rolling a well-made coach-wheel upon a smooth board. And we make it an instruction to the Committee that they apply this test.

Parisian Signs and French Principals. Second Series. By James Jackson Jarves, Esq. (Low & Co.)—We have some recollection of the "First Series," as not disagreeable nor without smartness: but if such was a fair character of that work, it cannot be continued to this one,—which is a sketch-book containing sketches of the poorest quality, illustrated by woodcuts, which we could imagine had been copied from old numbers of the *Journal pour Rire*, or other publication equally dreary and commonplace in its illustrations. This book does not belong to the Library of Cheap Literature; it would be dear at the lowest price—considering the small amount of freshness and of fancy contained within its cover.

The fifth volume of Mr. Murray's reprint of *Byron* has appeared, and shows—in its notes and its text—the nice care and delicate taste of its anonymous editor. Another volume will complete the re-issue.—*Zanoni* has been added to Messrs. Routledge's "Railway Library,"—and *The Inheritance, Mount Sorel, and De L'Orme* have been added to "The Parlor Library."—Among works described as in "new" editions, we find on our table *Sacred Allegories*, by the Rev. W. Adams, with excellent illustrations by Cope, Horsley, and others,—and a cheap reprint of *Cardinal Wolsey's Life* of Cardinal Wolsey. The last appears in Messrs. Chapman & Hall's series, called "Reading for Travellers."—Among works reprinted from magazines, we have *Swedenborg, his Life and Writings*, by William White,—*The State of the English Bible*, by the Rev. W. Harness,—Mr. Macaulay's review of Hallam's *Constitutional History of England*,—*Moral Theology of the Church of Rome*,—and *Langley School*, by the Author of 'The Kings of England.'—The following works have all appeared in second editions:—*English Roots, and the Derivation of Words from the Ancient Anglo-Saxon*, by the Rev. E. N. Hoare,—*The Microscope, and its Application to Vegetable Anatomy*, by Dr. H. Schatt, edited by F. Currey,—*The Currency Question*, by George Coombe,—*Daily Devotion*, by Daniel Moore,—*Canada, and her Resources*, by A. Morris,—*Tracts for the Present Crisis*, by Sir A. H. Elton, Bart.,—*Clerical Economics*, by Dr. John Aiton,—*Spirits of the Past*, by N. Michell,—*Das Kalte Herz*, with a word-for-word translation by H. Apel,—and Herr Eulenstein's *Progressive Exercises for Speaking German*.—Mr. Payne's *Studies in English Poetry*,—and the Rev. Thomas Binney's *Practical Power of Faith* are in third editions.—In fourth editions, we have Dr. Dickson's *The Destructive Art of Healing*,—Mr. Hennah's *Colloid Process*,—and *Church Poetry: or, Christian Thoughts in Old and Modern Verse*.—Mr. Thornthwaite's *Guide to Photography* has reached a ninth edition.—We may here con-

veniently announce Part I. of *Sketches from Life*, by Frank Thornton,—Parts I. and II. of Chambers's *History of the Russian War*,—completed volumes of *The Leisure Hour*,—*The Band of Hope Review*,—*The British Workman*,—and *The Family Friend*,—Part XLVI. of Dr. Todd's *Cyclopædia of Anatomy and Physiology*,—and Volume VIII. of the *Select Works of Dr. Chalmers*.

LIST OF NEW BOOKS.

Aird's *Poetical Works*, new edit. 6s. 8vo. 6s. cl.
Amusing Pictures for Children, folio, 4s. 6ds.
Audubon in the New World, by Mrs. St. John, 6s. 2s. 6d. cl.
Bohn's Classical Library, 'Strabo's Geography,' Vol. 2, 5s.
Bohn's Illustrated Library, 'Miller's Anglo-Saxons,' 3rd edit. 5s.
Bohn's Standard Library, 'Guizot's English Revolution,' 3s. 6d. cl.
Blunt's Christian Church in First Three Centuries, 8vo. 6s. 6d. cl.
Burke's Peers and Baronage, 18th edit. royal 8vo. 5s. cl.
Child's Girl's Own Book, by Mad. De Chastelain, 17th edit. 4s. 6d.
Children of Scripture, 12mo. 2s. 6d. cl.
Christian's French Grammar, 14th edit. 12mo. 1s. 4d. cl.
Cicero, Selections from, by Arnold, Part 1—Orations, 12mo. 4s. cl.
Darlington, or a Tale of Tweedside, 6s. 2s. 6d. cl.
Doran's Knights and their Days, post 8vo. 10s. 6d. cl.
Duffield's Art of Flower Painting, 12mo. 1s. 6d. cl.
Encyclopædia Britannica, 8th edit. by Traill, Vol. 10, 4to. 24s. cl.
Fernport, or Heart Portraits, by M. D. 6s. 2s. 6d. cl.
Gurney's Essay on Love to God, 8th edit. 12mo. 1s. 6d. cl.
Hind's Principles and Practice of Arithmetic, 5th edit. 12mo. 4s. 6d.
Hints to Horsemen, by Hicover, 6s. 2s. 6d. cl.
Knockings, Terrace Skinner, 6s. 2s. 6d. cl.
Hughes and Bartholomew's Hand Atlas of Modern Geography, 21s.
Letter-Bag of the Great Western, by Sam. Silex, 6s. 2s. 6d. cl.
Markham's Cusco and Lima, post 8vo. 14s. cl.
Mayne's Medicine Class, 3vols, post 8vo. 12s. 6d. cl.
Memorials of a Wife, 6s. 2s. 6d. cl.
Monteith's Kars and Erzincum, 8vo. 13s. cl.
Murray's Painting and Drawing in Coloured Crayons, 12s. 6d.
Mvæ Ettonenses, Series Nova, Tom. 1, Fasc. 1, 12s. 6d. cl.
Nettette's French Language Simplified, 12mo. 4s. 6d. cl.
Parley's Balcon Travels of Boon & Merry, 12mo. 4s. 6d. cl.
Parlor Library, 'Ferriar's Marriage,' 6s. 2s. 6d. cl.
Penn, an Historical Biography, by Heyworth Dixon, new ed. 7s.
Plain Sermons on Book of Common Prayer, 6s. 2s. 6d. cl.
Prestley's Practical Hints for Lavatory House, 6s. 2s. 6d. cl.
Rail. Lib. 'Porter's Pastor's Fireside,' 6s. 2s. 6d. cl.
Rogers's Modern Scottish Minstrel, Vols. 1 and 2, 6s. 2s. 6d. cl.
Rogers's Ballad Lib. 'Stickle's Holiday House,' 6s. 2s. 6d. cl.
Selby's Events to be Remembered in Hist. of England, 2s. 6d. cl.
Shakespeare, Stratford, by C. Knight, Vol. 9, 6s. 2s. 6d. cl.
Shakespeare's Works, by Singer and Lardner, Vol. 5, 6s. 2s. 6d. cl.
Smith's Early and Later Latin, 2nd edit. 12s. 6d. cl.
Three Weeks in Wet Sheet, 3rd edit. 6s. 2s. 6d. cl.
Timber's Things not Generally Known, 6s. 2s. 6d. cl.
Turner's Language of the Eye, 12mo. 6s. 2s. 6d. cl.
Two Houses, by Author of 'Mary Grant,' 6s. 2s. 6d. cl.
Wolfram's German Echo, 12mo. 3s. cl.
Woodcock's Cottage Dialogues and Songs, 12mo. 4s. 6d. cl.
Yonge's English-Greek Lexicon, 2nd edit. 4to. 21s. cl.

'ROGERS'S TABLE-TALK.'

Lady Morgan desires to add her testimony against the careless reporting of 'The Table Talk' of Rogers, as the following lively note will show. We are delighted to receive this fresh proof of the continued vigour and vivacity of the accomplished authoress.—

"11, William Street, Albert Gate, Feb. 28.
"May I presume to add my humble testimony to that of a name so respected as Hamilton Gray, denying the assertion made in 'Rogers's Table Talk,' that Mrs. Thrale (Madame Piozzi) was neglected by her daughters, who refused to see her, &c. I had the honour of knowing Mrs. Thrale, and I owed that distinction to her daughter Viscountess Keith, who in the palmy days of my young life and authorship wrote me a note, requesting 'I would give her dear mother the gratification of knowing the author of 'The Wild Irish Girl.'—I quote the words, which were at once entered on the record of pleasant remembrances, and never forgotten. The note was accompanied by an invitation to dinner. I had gloated over the pages of 'Boswell's Johnson' from my childhood; I was fresh from the perusal of Mrs. Thrale's own delightful work, 'British Synonyms'; and so I went, all fluttered and flattered, to my distinguished *rendezvous*. The party assembled at Lord Keith's table were, Lord and Lady Coventry (the blind Lord Coventry), Sir Lucas Pepys, Lord Cochrane (the hero of the day), the Hon. Miss Elphinstone Mercer (now Countess Flahaut Baroness Keith), and some foreign ministers,—but I only had eyes and ears for Madame Piozzi, who received me with the most encouraging attention. She was a very brilliant looking old lady (if such women can grow old). Her dress, though black, was singularly elegant, and none of the resources of the toilet had been neglected. Her manner had all the graceful ease which distinguished the English women of fashion of that day, and she conversed with the foreign guests, each in his own language, with familiarity and precision. She took great pains to draw me out, but as I was a little afraid of my brogue, I kept myself within the bounds of the 'English pale,' with a discretion neither natural nor national. Mrs. Piozzi was during the whole evening the object of the most

affectionate attention from her daughter, and of admiring curiosity to the company. Both as guest and as mother she appeared not a little excited by her happy position. I have since had the honour up to the present moment of enjoying the friendship of one of her surviving and highly accomplished daughters. I take this opportunity to enter my protest in your columns against those habits of careless assertion, derogatory gossip about distinguished characters, living or dead, in whom the world takes an interest; in this instance, the reproaches aimed at the daughters (which would naturally, if true, fall back upon the mother) are utterly false. The marriage of Mrs. Thrale with Gabriel Piozzi, Esq., was not only distasteful to some members of her family, but particularly so to more than one of the literary aspirants who formed her *entourage* at Streatham, among whom the most acrimonious was Dr. Johnson and 'little Quenny,' and her co-heiress sisters who had been dandied on the knees of the great Censor might have imbibed prejudices from one whose dogmas were considered as "truths divine." Signor Piozzi was by birth a man of illustrious descent, but alas! by necessity a professional artist, and knowing that '*Vorville est la chemise du cœur*,' he applied his experience with the happiest results, and became eventually the lord of some of the demesnes of the ancient house of Salusbury in Wales, which are at present in the possession of his grand-nephew the Rev. Sir John Piozzi Salusbury of Brynbellia.

So should desert in *arts* be crowned!

On the return of Mr. and Mrs. Piozzi from a long visit in Italy, their youngest daughter, then in her ninth year, accompanied them to Streatham, and shortly after a general family reconciliation took place, and Streatham once more became the Temple of the Muses, though another race of votaries had sprung up, and another 'Sam,' although less redoubtable than the first, became an *habitué* of the groves of Clapham, where he gathered his early laurels and pursued at once

Those best of passions, love and fame;

for ere the young resident co-heiress had attained her fifteenth year Mr. Rogers had made a formal proposition for her hand and—fortune. She answered the proposition by a portrait worthy of—H.B., and was tapped on the cheek for her *espégle* by the old dramatist Arthur Murphy with the observation, that she was "a saucy girl."

The heart that has truly loved never forgives,
But as truly *hates* on at the close.

Some fifty or sixty years afterwards the venerable poet pleaded the same cause to a young nymph who was not an heiress, and was answered through the same pencilled medium from whose photographic truth there was no appeal. Considering the intimacy of Rogers at the mansion of Mr. and Mrs. Piozzi, it is extraordinary that no allusion is made to it in the 'Table Talk'; perhaps it was not calculated to fill an appropriate place in the 'Pleasures of Memory.'—I have the honour to be, &c.

"SYDNEY MORGAN."

Another Correspondent, who has an equal right with the gifted and lively Lady Morgan to speak on such a subject, writes:—

"The Editor of 'Rogers's Table-Talk' stigmatizes suspicion of his incoherence in reporting the Poet's conversation as "impertinence." A hard word: yet there are others besides Mr. Hamilton Gray who, recollecting the neatness with which Rogers told an anecdote, will ask how it is that some of the anecdotes published are served up "without their points"?—I will name three. The correction of (p. 102) Beau Nash to the Lady at Bath, who was so pertinacious in the long minuet, should run:—

Mrs. Stone, Mrs. Stone,
Will you never have done?

—the drawl on the false rhyme being the reproof. In the well-known East Indian 'Joe' (p. 132) the Englishman was not dining with a Hindoo, but smoking with him, when a *coup de soleil* struck the Lady, who made a third in the party, and reduced her to ashes, and the host's order to the servant was, 'Sweep away your mistress—and bring clean pipes!'—The correct version of Sydney Smith's talk about Muses and Articles (pp. 287-8), is this:

On his being pestered with Tractarian pertinacity by one whose commission to handle such matters the wit did not recognize, 'Well,' said Sydney, 'I have got into a confusion. I was trying to recollect last night whether there were nine Muses and thirty-nine Articles, or thirty-nine Muses and nine Articles.' Rogers was not a man to blunt his anecdotes,—and his Editor is not 'the pearl of correctness' that his reply to Mr. Hamilton Gray asserts him to be. This is proved by his having overlooked such a misprint or mistranscription as

Andes, Giant of the western *seave*,

for

Andes, Giant of the western *star*,

in the note, p. 251, where he introduces the line for the sake of a sneer by Wordsworth and an execratory verb by Wilson, in denunciation of 'The Pleasures of Hope.' I say nothing of mis-spellings:—'Sidney' for 'Sydney,' 'Cassiobury' for 'Cashio-bury,' 'Giorgone' for 'Giorgione.' The Editor of 'Table-Talk' seems as hasty in his self-compliment as he was in publication. Y. L. Y."

ASSYRIAN DISCOVERY.

Mr. Loftus having sent us a letter, in reply to the statements of Sir Henry Rawlinson, on the subject of the recent discovery in Assyrian history—a letter which opened other questions, and would probably have led to further discussion—we have thought it better for all the interests concerned, to report the substance of Mr. Loftus's explanations to Sir Henry, and to obtain from him such an answer as would remove the misunderstanding. The difference arose on the interpretation of certain words; and was, therefore, to be most easily arrested by a timely and courteous explanation. Sir Henry writes:—

"The Albany, Feb. 26.

"As it appears to have been merely owing to a series of accidents that the historical Inscription of King Pul, discovered by Mr. Loftus at Nimrud in February, 1855, was not communicated to me until recently, I hasten to withdraw any expressions in my letter to your address of the 19th instant which may be supposed to reflect unfavourably on that gentleman's character or conduct.—I have known Mr. Loftus since he first came to the East with General Williams in 1849, and I am proud to acknowledge that throughout that period I have derived the utmost assistance in my own antiquarian researches from his activity as a traveller and explorer. In fact, when I was authorized by the British Government, in 1851, to open the great mound at Susa, and was supplied with public funds for the purpose, I selected Mr. Loftus (then with General Williams) to superintend the work, and it was entirely owing to his personal energy that the excavations in so inhospitable a region were successfully carried out. At a later period I proposed to place the control of all the works at Nineveh in his hands; and he came down from Ararat to Baghdad to receive charge of them; but other arrangements had been in the mean time made in London for the superintendence of the excavations, and Mr. Loftus accordingly returned to England. Subsequently, he acted for a year in an independent position as Superintendent of the works carried on at the expense of the Assyrian Excavation Fund, and it was during his employment in this capacity that he made many of those important discoveries among the ruins of the old Chaldean cities, the value of which has hardly yet been recognized. Still later, when the Assyrian Fund Society dissolved itself, and transferred its duties to the Trustees of the Museum, I was only too glad to avail myself of Mr. Loftus's experience and skill as Director of the works at Nineveh and Nimrud. In this capacity he acted for the last six months of his residence in the East; and it was during this period that he obtained most of those beautiful sculptures from the Northern Palace of Nineveh which are now on their way to England, together with the clay models of the hounds of the son of Esar Haddin, a noble collection of ivory ornaments, and last, though not least, the historical Inscription of Pul, which has given rise to this correspondence; and I am the more anxious to bear this public testimony to Mr. Loftus's services,

as my former letter on the subject of the Inscription of Pul was not written with a view to publication, and moreover contained expressions which, since receiving Mr. Loftus's explanations, I feel to have been undeserved, and which I regret, therefore, to have made use of.

I am, &c. H. RAWLINSON."

This explanation satisfies, we believe, all that justice and courtesy requires in the case,—and leaves the important discovery from which it arose free from all personal questions.

OUR WEEKLY GOSSIP.

THOUGH the official forms are not complete, we believe there is no doubt that Mr. Panizzi will succeed Sir Henry Ellis as Principal Librarian to the British Museum.

The Trustees held a meeting last Saturday, and, on consideration of the late Report of the Commissioners, it was found that any change of scheme would be attended with difficulties. The trusts and post of Principal Librarian having been created by Act of Parliament (26 Geo. 2.), they can be changed only by an Act of Parliament. The Commissioners on the British Museum by their Report published in 1850 suggested two different schemes as calculated to remedy what were considered to be objections to the present form of management. But the Commissioners were not unanimous. These suggestions, as appears by the printed return No. 425, were taken into consideration by the Trustees themselves, who made alterations both in the constitution of the Managing Board of Trustees and in the duties of the Principal Librarian. The office of Secretary was abolished, as suggested by the Commissioners, whereby a large annual saving was effected. The late Sir Robert Peel planned these changes, with the object of meeting the views of the Commissioners, and they have fully answered. These alterations were adopted on the 1st of June 1850, and laid before the House of Commons by Mr. Hayter on the 7th of that month, and acquiesced in. The nomination of Mr. Panizzi to the chief office in the Museum will, of course, be unpopular in some of the sections;—but on the whole, the selection of Mr. Panizzi is probably the best that could have been made.

On Tuesday next Lord Stanhope will move in the House of Lords a resolution in favour of creating a Gallery of Portraits—a gallery for the establishment of which we have recently written, and allowed correspondents to write on several occasions. Lord Stanhope's motion is conceived in the following terms:—To move that an humble Address be presented to Her Majesty, that Her Majesty would be graciously pleased to take into her royal consideration, in connexion with the site of the present National Gallery, the practicability and expediency of forming by degrees a Gallery of Original Portraits, such portraits to consist as far as possible of those persons who are most honourably commemorated in British history as warriors or as statesmen, or in arts, in literature, or in science.

The excitement among scholars and explorers caused by the tricks of Constantine Simonides is not likely to die away. Collectors are turning over their treasures, and librarians are looking back wistfully to their recent acquisitions. Oxford, we hear, has escaped without a scroll; but we have reason to fear that other cities have been less cautious or less fortunate. The British Museum bought some of the Simonides scrolls. Sir Thomas Phillipps was also a purchaser. Simonides presented himself at the Bodleian, with some genuine MSS.: his plan being to produce genuine articles first, and afterwards, as he found opportunity, to bring out his other wares. Laying down some real Greek MSS. he asked the librarian to what era they belonged. "The tenth or eleventh centuries," said the scholar. Simonides took heart, and produced what he said was a very ancient MS. "And what century," he asked, "do you think it belongs to?" Our librarian looked quietly in the forger's face, and answered, "M. Simonides, I should say it belongs to the latter half of the nineteenth century." Simonides gathered up

his scrolls—and quitted Oxford by an early train. Prof. Dindorf, we believe, wished the University of Oxford to buy the Palimpsest of Uranus, offering to edit the work in case they made the purchase. But Oxford declined the "Pure Simonides," and now that other learned pundits are grieving over their losses and their credulity, the Oxonians have some little right to be proud of their scholarship and sagacity.

The fine old crypt under Guildhall in the City is likely to be turned to some account. It is proposed to fit up this fine specimen of early English architecture as a kitchen, and Mr. Bunning has been directed to prepare estimates for constructing the extra cooking apparatus, &c., for Lord Mayors' days.

H. R. H. Prince Albert, President of the Society of Arts, has signified his intention of presiding at the ordinary meeting of the Society on Wednesday next, when Mr. C. W. Hoskyns is to read a paper 'On the Progress of English Agriculture during the last Fifteen Years.' On this occasion the admission will be strictly limited to members.

An obliging Correspondent, Mr. A. J. Maley, sends us an answer to the query—"What has Mr. D'Alton done to deserve a pension?" Mr. Maley says:—

In the year 1826 the Royal Irish Academy (of which I happen to be a Member) opened to general competition a prize of 80*l.*, and the Cunningham Gold Medal, for the best Essay sent in to them on "The Social and Political State of the People of Ireland from the Commencement of the Christian Era to the Twelfth Century, their advancement or retrogression in science, literature, and the arts, and the character of their moral and religious opinions as connected with their civil and ecclesiastical institutions, so far as could be gleaned from any original writings prior to the commencement of the sixteenth century, exclusive of those in the Irish and other Celtic languages; every statement to be supported, not by references only, but by extracts in the form of notes or an appendix; and it was expected that every accessible source of information should be examined under the above limitation." In that inquiry Mr. D'Alton's Essay obtained the prize of 80*l.* and the Gold Medal, and has been published (in 1830) in the *Transactions* of that body. Dr. O'Connor, the Venerable Bede of Irish History, Dr. Lingard, and others, congratulated the Author on the ability and research it manifested; and Moore, when compiling his *History of Ireland*, informed Mr. D'Alton by a letter (which is now I believe in the hands of Lord John Russell) that this Essay was his guide throughout the first two volumes of that work, and indeed this is manifest from the work itself. Mr. D'Alton contributed many poetic translations to the late Mr. Hardiman's 'Irish Minstrelsy,' and the leading topographical articles to a magazine that was published in Dublin about the year 1823, and called the *Irish Penny Magazine*. In 1838 he published in two volumes a *History of the County of Dublin*, with annals and statistics of upwards of 200 localities and notes of families, and about the same time, *Memoirs of the Archbishops of Dublin from the earliest period to the time of publication*. About the year 1844 he compiled and published in two volumes a 'History of the Ancient Town of Drogheda, Corporate, Civil, and Ecclesiastical, with Notes of its Environs,' and in 1845 he edited the 'Annals of Boyle,' from an ancient manuscript in the British Museum, which is adopted as the running text, largely illustrated; and to this work is prefixed a Catalogue of Mr. D'Alton's manuscript indices and compilations, extending through upwards of 200 volumes, and evidencing the labours and researches of many years for the service of his country; and within the last year he published 'Illustrations, Historical and Genealogical, of King James's Irish Army (1699), 992 pages.' I am aware that, however valuable the results of Mr. D'Alton's labours unquestionably are, his literary works are unfortunately not such as attract the attention of a large class of readers.

The sale of the copyright and stock of Mr. Bentley's Standard Novels and Romances took place on Wednesday, at Mr. Hodgson's rooms. Some of the lots deserve a word of notice:—Captain Marryat's Peter Simple, Jacob Faithful, Japhet in Search of a Father, King's Own, Mr. Midshipman Easy, Newton Foster, The Pasha of Many Tales, The Poacher, The Phantom Ship, The Dog-Fiend, Percival Keene, and Rattlin the Reefers—the copyrights and stereotype plates—brought 3,800*l.*—Maxwell's Stories of Waterloo, Captain Blake, The Bivouac, and Hector O'Halloran—the copyrights and stereotype plates, 556*l.*—Hook's Maxwell, The Parson's Daughter, Jack Bragg, Gilbert Gurney, The Widow and the Marquis, and Births, Deaths and Marriages—the copyrights and stereotype plates, 480*l.*—Lover's Rory O'More—the copyright and stereotype plates, 147*l.*—Mrs. Gore's Mothers and Daughters, Soldier of Lyons, and Cecil—the copyrights, with stereotype plates of the first two mentioned, 147*l.*—Edgeworth's Helen, the copyright and stereotype plates, 110*l.*—Mrs. Trollope's Vicar of Wrexhill, and The Widow Barnaby—the copyrights and stereotype plates, 172*l.*—

Hood's Tynley Hall—the copyright and stereotype plates, 127*l.*—Albert Smith's Marchioness of Brinvilliers, Adventures of Mr. Ledbury, and The Scattergood Family—the copyrights, with stereotype plates of the first two mentioned, 555*l.*—Cooper's The Pilot, Spy, Last of the Mohicans, The Pioneers, The Prairie, Lionel Lincoln, The Borderer, The Waterwitch, The Bravo, The Red Rover, The Headsman, Heidenmauer, Precaution, Homeward Bound, The Pathfinder, The Deer-slayer, Afloat and Ashore, Lucy Hardinge, and Wyandotté—the stereotype plates, 228*l.*—G. P. R. James's Darnley, De L'Orme, Philip Augustus, Henry Masterton, and the Man-at-Arms—the copyright of the first four mentioned, the stereotype plates of all, subject to no more than 7,500 of the last-mentioned being printed, 25*l.*

A few autographs and papers were sold on Saturday last by Messrs. Sotheby & Wilkinson at fair prices. A letter from Perigord Talleyrand to George the Third brought 6*l.*; a letter from General Wolfe to his uncle Major Wolfe, giving an interesting account of operations before Quebec, brought 6*l.* 17*s.* 6*d.*; other letters from the same to the same sold for 4*l.* 4*s.*, 4*l.* 6*s.*, 3*l.* 6*s.*, and some at lower figures; a note from Cowper to Lady Hesketh brought 6*l.* 10*s.*; a set of papers on the Byron Family sold for 5*l.* 10*s.*; a charter of William the Conqueror brought 15*l.*, and Fenelon's Autograph Instructions to his friend and adviser, the Abbé de Chanterac at Rome, as to the grounds of his defence against the accusations of the Abbé Bossuet before the Conclave, 1699, sold for 15*l.* 15*s.*

Miss Frederica Bremer, in the Swedish newspapers, thankfully acknowledges the liberal gift of 12,000 thalers, destined for the establishment of an asylum for old deserving governesses, and sent to her by a lady who wishes to remain unknown.

Signor Antonio Cappi, who continued the *Annals of Muratori*, has published, at Rome, a new 'History of the House of Colonna,' which, with an exceedingly fresh and lively diction, is said to combine a large quantity of hitherto unknown information.

Prof. Schlosser, of Heidelberg, the veteran historian, is on the eve of completing his 'Weltgeschichte für das deutsche Volk,'—a work which he began in 1844, at the advanced age of sixty-eight, and which he now brings to its close as an octogenarian. The hitherto published volumes have found a wide circulation, and there is no doubt but that the work, when finished, will become as popular as the author's other works, his 'History of Antiquity,' and his 'History of the Nineteenth Century.' Alexander von Humboldt, too, is busy with the completion of 'Cosmos,' What freshness of mind, and what noble activity for men who are passed eighty! If we also mention Prof. Arndt, of Bonn, and Baron Hammer-Purgstall, of Vienna, both of them likewise octogenarians full of mental vigour and productiveness, we may well say that Germany has reason to be proud of its Nestors of science.

The town of Leipzig is to have a new museum. It will be built by Prof. Lange, the celebrated Munich architect, who first made himself a name by his plan of the Hamburg Nicolaiskirche.

A very valuable and instructive official document has recently been published by the Austrian Government, giving an account of all the mines in Austria, their position, geological features, and mineral wealth.

"A piece of doggerel," writes a Correspondent in Paris, in a letter of gossip, "which has of late made as much noise in Paris as 'Villikins and his Dinah' did of yore in London—namely, the 'Sire de Francoiblay'—bids fair to be transformed, by accident, into a public song. Some weeks ago, the Emperor and Empress were present at the Odéon Theatre. His Majesty retired for a few minutes to the *foyer*, whereupon certain wags began to chaunt, at first in a low voice, 'Corbleu, Madame, n'avez-vous pas un mari?' Others took it up,—and the same words were soon repeated all through the theatre, to the intense disgust of the Court. Police—secret and avowed—were, however, soon at work, and the disturbance was suppressed, but not before a new meaning was given to these unmeaning words. The consequence is,

that no one can hum the air now without being looked upon as a suspicious character; and the song, and the pieces written on the same theme, are being gradually withdrawn from all the theatres—for it is impossible to prevent some one joining in the chorus *con expressione*. Thought must be fettered, indeed, when forced to assume such disguises. The literary and scientific world is becoming, if possible, more hostile than ever; for this long silence is intolerable. People who attempt to speak are compelled to resort to the most ridiculous complaisances. A poet has just produced a volume of mediocre pieces under shelter of a preface, in which he declares that it is not true that the present period is 'adverse to the Muses.' He points to the knocking down and building up of half Paris as a great poetical fact. Paris is being made 'a poem'; and therefore poets will arise to sing it! He forgets that he who makes the poem is the poet, and is led into injustice to M. Fould. As you have observed, the French Government is going to supply the public with a whole library of unintelligible poetry. It is striving might and main to induce unemployed literary talent—always dangerous material—to direct itself to antiquarian studies; and we shall, probably, soon hear a great deal more than we want about Charlemagne and St. Louis. Every literary manifestation of an independent character provokes attention from the police. You remember that last year M. Legouvé's play of 'Médée' was forbidden after the law had condemned Mdlle. Rachel to fulfil her engagement by playing it. The reason given was the omission of some formality; but, in truth, the *tragédienne's* influence was feared, and Legouvé is a liberal. The play, which contains good situations, is to be brought out towards the end of April by the Italian company—at the *Théâtre Ventadour*. It has been translated by M. Montanelli, one of the triumvirs during the Florentine Republic, and considered by Italians one of the most elegant of their writers. Madame Ristori takes the part disdained by Rachel, and expects to make a good impression. It will be wise in her to increase her repertory, which is remarkably narrow—especially as she visits England in the autumn. *Appropos*, M. Legouvé is to be received at the Academy on the 28th—the *discours de réception* to be pronounced by M. Florence, one of the Secretaries. He is considered as one of the most creditable additions which that learned body has received for some time. His election, however, does not mollify Eugène Pelletin, who continues his onslaught against all Academies in the *Presse* newspaper."

THE PHOTOGRAPHIC SOCIETY'S THIRD ANNUAL EXHIBITION IS NOW OPEN to the Public, at the GALLERY of the SOCIETY OF PAINTERS in WATER-COLOURS, 6, Pall Mall East.—Open at Ten, admission One Shilling. Evenings from Seven till Ten, admission Sixpence.

FENTON'S CRIMEAN PHOTOGRAPHS.—NOW OPEN, at the Gallery of the New Society of Painters in Water Colours, 63, Pall Mall, next the British Institution, the EXHIBITION of the 350 PHOTOGRAPHS taken in the CRIMEA, under the patronage of the Queen, by ROGER FENTON, Esq.—Admission, 1*s.* From Ten till Six daily.

DURING LENT.—GREAT GLOBE, Leicester Square.—LECTURES on ASTRONOMY and PHYSICAL GEOGRAPHY, illustrated by an Orrery, and appropriate Diagrams. Open from 10 A.M. to 10 P.M.—Admission to the whole building, 1*s.*

RUSSIAN TROPHIES.—GREAT GLOBE, Leicester Square.—CRIMEAN COLLECTION.—SEVASTOPOL, MODELS of the SIEGE of—CRONSTADT, the BALTIC, SWEABORG, &c.—Lectures on Russia, the Crimea, and the War—Arms, Drusses, Pictures, and Trophies captured from the Russians—Superb Paintings of all the Armies of Europe—Model of the Earth.—The trophies to the whole building, 1*s.* Children and schools, half-price. Open from 10 A.M. to 10 P.M.—Lectures every half-hour.

DR. KAHN'S ANATOMICAL MUSEUM, 4, Coventry Street, Leicester Square.—Open for Gentlemen only, from 10 till 11. Containing upwards of 1,000 Models and Preparations, illustrating every part of the human frame in health and disease, the races of men, &c. Lectures are delivered at 12, 2, and 4, Morning, and at half-past 7 Evening, by Dr. SEXTON, F.R.G.S.; and at half-past 8, by Dr. KAHN. Admission, 1*s.*

ROYAL POLYTECHNIC.—Next Monday Evening Lecture, on the 3rd of March, at 8, by H. V. PERRYMAN, Esq., M.D., on NUTRITION. During Lent, Mr. Ferra will give Lectures on ELEMENTARY ASTRONOMY, illustrated with magnificent Dissolving Diagrams, and appropriate Music from Haydn and Handel, every Wednesday and Friday—Mornings at 2, Evenings at 8.

NOTICE.—Alteration of Hours.—During the Astronomical Lectures, Mr. Ferra's Lecture on the POISON STRYCHNINE will be given only on Monday and Saturday Mornings at 4, and Tuesday and Thursday at 4 and 9.—Mr. F. Lenoir, Honorary Secretary, MUSICAL LECTURE at 8, and the much-admired WAR VIEWS at 9.30, on Tuesday, Thursday, and Saturday.—SINDBAD, Wednesday and Friday, at 4 and 9, and Tuesday, Thursday, and Saturday Mornings at 4.15.

SCIENTIFIC

SOCIETIES.

SOCIETY OF ANTIQUARIES.—Feb. 21.—Joseph Hunter, Esq. V.P. in the chair.—Mr. G. Scharf, jun., read a paper on the ancient piece of Tapestry preserved in St. Mary's Hall, at Coventry. It was accompanied by a large and elaborate copy of this celebrated textile production minutely finished in colours. Mr. Scharf expressed his belief that the tapestry was wrought, about the beginning of the sixteenth century, for the place it still occupies, and that it is the production of Flemish artists. The first opinion is strengthened by the fact, that its original extent is marked by a peculiar border surrounding it, and that it exactly fills the somewhat peculiar space appropriated to it. Again, the ornamental framework, dividing the tapestry into six compartments, serves to continue the architectural divisions of the hall itself on the wall above. The style of art, both in design and treatment, strongly indicates a Flemish origin. The entire work is divided into two bands of figures, one over the other. These are vertically subdivided into three compartments, the centre in each row being the narrowest. The middle compartment below represents the Assumption of the Virgin Mary in the presence of the twelve Apostles, who kneel around. Angels, floating in the air, seem to support her whilst her feet rest on the shoulders of an angel bearing the crescent moon. The dishevelled hair distinctly shows a school of art apart from the Italian, although the fine full draperies of the Apostles mark the Roman influence which is known to have become so powerful. Much of Bernard van Orley and other Italo-Flemings may be recognized in the composition. The left-hand compartment displays a king kneeling, with a cardinal, also kneeling, immediately behind him. They are surrounded by a crowd of courtiers, who display every variety of costume of the period, and are evidently portraits, by the individuality and expression of the countenances. A princess, with a coronet and veil, attended by numerous ladies, fill the corresponding space to the right. In the compartment above them is a row of female saints, with St. Catharine, St. Barbara, St. Dorothy, and St. Mary Magdalen nearest the centre. Over the left-hand range of courtiers is a band of male saints, beginning with St. John the Baptist and St. Adrian between St. Peter and St. Paul; St. George, who follows, shows, like St. Adrian, by the form of the armour and costume that the design was made in the sixteenth century. The upper central portion has been partially removed, and a figure of Justice substituted for what may have been a personification of the Saviour enthroned:—the angels bearing the emblems of the Passion still remain. In the absence of writing on the tapestry itself, or existing documents in the corporate accounts, the monarch and his court cannot be satisfactorily identified. Mr. Scharf expressed his belief that, although wrought as late as the conclusion of the reign of Henry the Seventh, it represents Henry the Sixth and his court; and that the princess on the opposite side is Margaret of Anjou, with St. Margaret above her in especial signification. The foremost saints, John and Catharine, referred immediately to the famous guilds of the city, which, combined with the central compartment of the Virgin Mary, and possibly a reference to the Holy Trinity above, would at once denote the four great companies of the former citizens. At the angles of the borders Mr. Scharf discovered flying labels with letters on them, but unfortunately too much worn and destroyed to afford any satisfactory information. Mr. Scharf had undertaken his laborious record six years ago, in consequence of seeing the danger to which so frail a monument is exposed in a public place. The Hall is now under better regulation; and acknowledgment remains due to Mr. Alderman Eld, of Coventry, for his antiquarian zeal and activity. The barbarous treatment of the fine old glass in the Hall was adverted to. About the beginning of this century the original pieces were taken out, and wretched specimens inserted, from the engravings in Dugdale's volume. Other parts of the windows exhibit an eccentric kind of patchwork,

made up of odd-shaped panes of actual stained glass, like cyclopean walls, only variegated. A large picture, by Luca Giordano, has been added to several other works of art that ornament the Hall, which, unless let out for especial exhibition purposes, is always open to the public. Several important observations were made by Members of the Society on points of costume and art; and, in reply to a question of Mr. Aschpitz, Mr. Scharf explained that the fabric was entirely of the loom, and not embroidery; and he further stated, that it was identical in manufacture with the valuable specimens of allegorical tapestries preserved in the withdrawing-room of Wolsey's Hall at Hampton Court. In accordance with another suggestion, it was thought very probable that the Coventry tapestry, although a foreign design, was actually wrought in this country,—and, like the Hampton Court specimens, which contain duplicates, may have been manufactured at Mortlake, in Surrey.—Mr. Nichols also exhibited a series of sketches of the Tapestries, made by Carter many years since.—Col. Harding exhibited a drawing of a Boss in Tavistock Church, representing three rabbits.—Mr. E. P. Shirley, M.P., exhibited an ancient Leather Thong used for fastening the head of an iron hatchet, and a specimen of striated "Ring-money," both found in Ireland.—Mr. Carthew exhibited some fragments of personal Ornaments found in the Norfolk Fen. They are probably Anglo-Saxon. One piece is remarkable for its containing a silver coin of the Gens Lucretia, let into a rim or locket.—The President of Trinity College, Oxford, exhibited some Sepulchral Relics found by a labourer at Welford, near Newbury. Also a Shield of Parade of the time of Edward the Fourth, on which are painted an armed knight kneeling before a lady in full costume, while Death stands by. A scroll above is inscribed *Vous ou la mort*.

ARCHEOLOGICAL INSTITUTE.—Feb. 1.—O. Morgan, Esq. M.P. in the chair.—Mr. Scharf exhibited an elaborate drawing of the Old Tapestry in St. Mary's Hall, at Coventry, accompanied with description and observations.—A communication was received from the Royal Scottish Academy, announcing their intention to form, during the ensuing summer, an Exhibition of Scottish Historical Portraits in Edinburgh, and inviting the co-operation of the Institute in giving furtherance to so important an object. For some years past a project of this nature had been suggested, as tending to the development of an Historical School of Painting in Scotland, and the Illustration of the History of Art. The Academy having submitted their intentions to the Hon. Commissioners of the Board of Manufactures in Edinburgh, and the Commissioners of H.M. Treasury,—the proposition had received the entire approval of the Government; and it is proposed that the display of portraits of Scottish Worthies should be formed in the new buildings of the National Gallery at Edinburgh, recently erected by Government for the exhibition of productions of Art,—a purpose for which the position presents great advantages. The Scottish Academy have undertaken to defray every expense connected with this interesting undertaking, which must materially contribute to the gratification and attractions of the meeting of the Institute, to be held in Edinburgh, under the patronage of the Prince Albert, in July next.—The Rev. W. Gunner produced some Saxon Characters of great historical interest, preserved amongst the muniments of Winchester College; they relate to the Abbey of Hyde, and consist of grants from Edward the Elder, A.D. 900, Edmund, and Canute. Mr. Gunner also gave a detailed account, from the records of the college, of the books presented by the founder, William of Wykeham, and of additions made to the library in earlier times; the list comprised, as might be expected, numerous service books, works of divinity, civil law, decretals and constitutions. The class of philosophy is a blank; the only author of classical antiquity whose productions were found in the library was Virgil; there were some Chronicles of note—the Itinerary of Giraldus, the Life of Becket, and the Legend of his Martyrdom and Miracles; a metrical Praise

of Wine and Beer, and a treatise on the Game of Chess. Mr. Gunner exhibited tracings from some curious drawings in one of the manuscripts,—some of them being allegorical, or moral symbolism; but amongst them occurs a singular Map of the World, of pointed oval form, Jerusalem being placed in the centre.—Mr. Waring exhibited a series of exquisite drawings, executed by him in Italy, and representing sacred subjects, from painted glass of the fifteenth and sixteenth centuries, in the Cathedrals of Florence and Lucca. The early paintings on pannel obtained in Florence, representing St. Barbara and St. Agatha, were brought by Mr. Burges, and a curious painting of certain legendary subjects, with figures of St. John, St. Martin, and other saints. A production of French art was produced by Mr. White.—The Rev. W. Sneyd brought an enamelled ornament of late Roman work, found at Amiens, and a beautiful little sculpture in ivory, the Virgin holding the infant Saviour,—probably part of a group of the Presentation in the Temple.—Lord Londesborough sent a remarkable production of Milanese work, in steel, richly damascened and inlaid with gold: it is the back of a war-saddle, date about 1550; the subjects chased upon it in relief are battle-scenes of very spirited design. This costly object is one of the most recent accessions to Lord Londesborough's armoury at Grimston, which comprises some of the most rare examples existing in this country.—The Rev. R. Gordon exhibited a collection of Spurs, of various periods, chiefly found near Oxford, and including one of bronze, probably of Roman date—an object of very rare occurrence.—An extensive series of Casts from the most characteristic types of the earlier Irish antiquities of bronze, now in the Museum of the Royal Irish Academy, was laid before the meeting. They had been prepared by direction of Lord Talbot de Malahide for presentation, through Mr. Kemble, to the Royal Museum at Hanover, in which it has been proposed to unite an extensive assemblage of casts of such important antiquities from all countries as may be desirable for comparison with the valuable series of originals, now arranged there, chiefly through the intelligent direction of Mr. Kemble.—Mr. Desborough Bedford brought for inspection the Tutbury Tenure Horn—a remarkable relique of ancient feudal usages, and bearing the arms of John of Gaunt, as lord of the honour of Tutbury.—The Hon. W. Fox Strangways exhibited Photographs of an interesting architectural example at Brussels, part of the ancient palace of the Dukes of Brabant and Burgundy; he brought also a large silver medal commemorative of a distinguished member of his family, Col. Giles Strangways, of Malbury, imprisoned in the Tower by the Parliamentarians for his devotion to the cause of Charles I.

MEETINGS FOR THE ENSUING WEEK.

- Mon.** Royal Academy, 8.—On Sculpture, by Sir R. Westmacott: Entomological, 8.
Tues. Royal Institution, 8.—General Monthly.
 Institution of Civil Engineers, 8.—On the Causes of the Explosion of Steam Boilers, by Mr. Hall.
 Linnean, 8.
 Royal Institution, 3.—On Physiology and Comparative Anatomy, by Prof. Huxley.
Wed. Society of Arts, 8.—The Progress of English Agriculture during the Last Fifteen Years, by Mr. Hoskyns.
 Geological, 8.—Notes on the Geology of some Parts of South Africa, by Mr. Rubidge.—On Fossil Remains in the Cambrian Rocks of the Longmynd, by Mr. Salter.—On the Lowest Sedimentary Rocks of the South of Scotland, by Prof. Harkness.
Thurs. Zoological, 3.—General.
 Royal Academy, 8.—On Painting, by Prof. Hart.
 Society of Antiquaries, 5.
 Royal, 8.
 Photographic, 8.
 Royal Institution, 8.—On Light, by Prof. Tyndall.
Fri. Archaeological Institute, 4.
 Botanical, 8.
 Royal Institution, 8.—On the Successive Changes of the Temple of Serapis, by Sir C. Lyell.
Sat. Royal Institution, 3.—On Organic Chemistry, by Prof. Odling.

FINE ARTS

ROYAL ACADEMY.

Lectures on Painting, by Prof. Hart, R.A.

LECTURE III.—On the Study of the Old Masters. Part the Second.

The great variety of excellence which we recognize in practised painters, for the styles of no two persons resemble each other, prepares us to expect a like variety of conditions in the student mind;

and this we have proved to us even in instances where a number of individuals have studied under the same master. Integrity of purpose is the consequence of the natural inclination or bias of the student; each would be most advantaged by being instructed by a master whose sagacity, zeal, and experience qualify him to discover and apply the instruction most suited to the special capacities of his pupil, or the student may have depended on the suggestions of his own nature for his mode of following out his pursuit: in either case it is essential that the student's taste and tendency should be consulted. It has been well said that the proper way to educate a youth is to cherish by instruction the peculiar talents which nature has given him, and to assist his progress in that walk into which his inclination leads him, as we learn was the practice of the Greeks. Such was the conduct of Isocrates towards his two scholars, Theopompus and Ephorus,—for, after remarking the lively genius of the former, and the mild and timid bashfulness of the latter, he is reported to have said that he applied a curb to one and a spur to the other.

A wrong application of our power to a style or in a department for which our mental condition has not capacitated us, or with which our feelings have little or no sympathy, will soon end in the abandonment of the pursuit, or in the achievement of mediocrity, or in the mortification of disappointment.

We should, then, endeavour early to make an acquaintance with these distinct attributes of our nature, and to ascertain as well what are our deficiencies as what are our powers, so that no time may be lost in correcting whatever may be erroneous or educating whatever may be latent.

Thus prepared, we shall enter a public Gallery with a mainspring of action and with a definite purpose, and may therefore hope to benefit by the lessons which its walls can teach us. In all cases, the student will do well to commence with some of the best examples in the department that he has selected, steadily to cultivate his own powers by the study of a few chosen masterpieces, and not to allow his mind to be diverted from a persistent attention to them, by desultory application to a number of varied and conflicting styles.

The importance of establishing in one's mind the example of some great previous practice, as the authority or model for the guidance of our own, has been ably shown in a paper by the late Mr. Disraeli on this habit among great authors. By this means the student will have a kind of polar star to guide him, until having steered through the channels of experiment he has gained the haven of certainty. It has been observed by Sir Bulwer Lytton with great point, "that it was not to sympathize with Hector, but to conquer with Achilles, that Alexander of Macedon kept Homer under his pillow. Such," he adds, "should be the true use of books to him who has the practical world to subdue."

By the habit of imitating the best authors we cultivate our own perceptions, until we ourselves are enabled to discover in nature the confirmation of their views; and when we can do this, when we can perceive in nature the very circumstances that moved our predecessors, there is then no danger that our minds will fall back on the imitation of their mere methods,—for having confirmed the truth of their views by our own observation, we are entitled to venture to exercise our own judgments, form our own views, and carry them to fuller development; for if the student stop short at the mere imitation of the manner of another, he will be in the condition described by Da Vinci—he will be "the nephew or the grandchild and not the legitimate son of Nature." These examples, when properly accepted, abridge the road by means of which Art leads to the proper comprehension of the principles of Nature. Natural objects, however, are so inexhaustible that we must ultimately have recourse to Nature herself, rather than to those masters who have been instructed by her. But another advantage arising from having read nature through the aid of these masters, and from having ascertained the difficulties they had to contend with in the pursuit of their investigations, is, that the student becomes less hypercritical when he is en-

gaged in the consideration of their works,—and while he is more tolerant of their failings, recognizes more fully the real value of their teaching, and reposes more implicit confidence in their example. To attain this result, however, it is necessary that the inquiries of the student should be conducted in a spirit of wise criticism. Early and daily he must exercise his thinking or critical faculty, or in consequence of indiscriminately admiring he may copy and imitate that which in the end will be of no value to him,—and what is of far more importance, he will have to correct the error of having followed bad instead of good examples. He will, again and again, find it necessary to renew his investigations of the same work,—for there are certain works which do not affect the mind all at once, the beauties of which are subtle, and which to be properly understood require to be read repeatedly with the deepest attention.

When Reynolds, on first seeing in Rome some of the greatest works of Raffaele, confessed that he was not at once strongly impressed with a conviction of their supremacy, we are not to misconstrue this admission into any evidence of the sluggishness of his own intellect. The admission, while it is a remarkable instance of his candour and honesty, establishes the fact, that even the most highly endowed minds find it necessary to make a most diligent and careful investigation, even of the very greatest and most perfect works, in order rightly to appreciate them.

The aggregate of the labours of Reynolds, considered either as a painter or as a writer, have established for his memory a world-wide reputation as a large and comprehensive thinker, so free from all narrow prejudices as to have capacitated his versatile mind for the reception of every kind of knowledge whencesoever it could be derived, with the faculty also of subordinating that knowledge when once obtained to the cast of his own thought, and exercising it whenever he was prepared to give it utterance. A want of perception or deficiency in judgment can never be alleged against him, even in his earlier days. Possessed as he was of the necessary qualifications for estimating these great works, his confession warrants rather this interpretation: that he was moved by no superficial excellence on beholding them, that he depended on no first impressions for his appreciation of them, although some persons are in the habit of believing that unless the first impression be favourable, the picture can have no real success,—that the sound principles of which these works of the great master are a compendium lay not exposed on their exterior, and that, as in our search after the most precious metals, we must often seek deep beneath the surface to discover the treasure which it conceals. It was by constant reference, a natural docility of temperament, and after the most patient inquiry, that Reynolds was enabled to arrive at a correct analysis of the motives which actuated Raffaele in the prosecution of his designs.

Reynolds had faith; he had integrity of purpose, and he had energy of character; and his patient investigations led him to certainty of conclusion; and his own productions—based on the knowledge of the profound principles which the finest works of the Great Masters contain—have met with their best reward in their acknowledgment and high appreciation by those who are the most qualified to pronounce an opinion. To him, indeed, on his first view of the great works which he afterwards learned to estimate aright, might have been addressed the noble lines of Lord Byron:—

Thou seest not all; but plectmeal thou must break,
To separate contemplation, the great whole;
And as the ocean many bays will make,
That ask the eye—so here condense thy soul
To more immediate objects, and control
Thy thoughts until thy mind hath got by heart
Its eloquent proportions, and unroll
In mighty graduations, part by part,
The glory which at once upon thee did not dart:

Not by its fault—but thine: Our outward sense
Is but of gradual grasp—and as it is
That what we have of feeling most intense
Outstrips our faint expression; even so this
Outshining and o'erwhelming edifice
Fools our fond gaze, and greatest of the great
Defies at first our Nature's littleness,
Till, growing with its growth, we thus dilate
Our spirits to the size of that they contemplate.

Time—unwearied industry controlled by a critical capacity, as in the instance of Reynolds—alone can enable the student to make those comparisons, distinctions, and deductions from the amount of previous experience that will enable him to dive beneath the mere superficial beauties of their works; that will enable him to distinguish truth from affectation, exaggeration from simplicity, timidity from delicacy, the mean from the noble, strength from coarseness, and, in short, all those varied conditions by which the arts are governed.

This kind of investigation, by means of which he has arrived at certainty of conclusion regarding the principles and the construction of the picture, is the true mode of ascertaining the real value of a work of Art. The student will do well, even mentally, to diversify the plan or scheme of the picture which he is copying—to inquire whether a particular form, mass, or colour, or a diversity of hue, may advantageously be substituted for another or omitted altogether. In this way he will test the conduct of the picture which he has taken for his study, obtain the best practical lesson from it, and carry to the prosecution of his own designs a knowledge of the constructive science of pictorial combination which he can never hope so effectually to acquire by mere mechanical copying. He will satisfy himself that not a square inch of any eminent performance is without intention, and that every part is so literally concatenated with the others as to form one harmonious whole. The picture thus becomes a compendium of precepts—precepts which, at length, become assimilated into the idiosyncrasy of the student.

Thus he will acquire a habit of analysis by means of which, after certain repetitions of this process, he will facilitate his own acquaintance with the numerous expedients to which the great artists resorted, no less than his application of their principles, material or abstract. This superior or higher part of the investigation certainly demands that the student should be in an advanced degree of cultivation. He must be supposed to have already essayed the difficulties of composition—to have arrived at that point where the absolute necessity of employing only what is essential to the subject has convinced him, that whatever is extraneous to his object is also superfluous in his art.

By observing how the greatest Masters husbanded their own resources he will learn the necessity of increasing his own, so that when the time arrives for his own action he may not be deficient in a stock from whence he may draw at pleasure.

One of the advantages of such a mode of procedure will be to lead him to restrain any excessive copiousness of ideas,—from betraying him into any too lavish display of his pictorial wealth. His mind will be stimulated and strengthened by the habit of considering and reflecting on what others have done, under similar circumstances, and he will thereby be relieved from the imputation either of prodigality or poverty of thought.

To the artist, who pursues the walks of imagination, it is of infinitely greater value to make general observations and to theorize on the principles or conduct of the picture. This course, however, must depend on the qualities of the work itself. Where its excellence is dependent more on the manipulative quality, it will be necessary for him to cultivate an acquaintance with the modes of operation which it implies; but in any case to multiply copies of masters of varied degrees of excellence or of various schools, is only to occupy much time, and has been proved, by experience, to be the least satisfactory method of study.

The necessity of having always fine examples before our eyes, also testifies to the superior importance of observing constantly on principles, rather than on the mere mechanical exercise of copying. These form the taste and control the judgment. The utility of the very suggestion of a reputation or of excellence, as an incentive to labour, is well exemplified in the practice of that artist who wrote over the door of his studio "The design of Michael Angelo combined with the colour of Titian." To repeat what I have said, it is by comparison and reflection only that any uncer-

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tainty respecting merits is cleared up,—that beauties are more definitely recognized,—that defects are detected,—and that we become more deeply impressed with the sense of that which is worthy to be remembered or to be imitated.

Thus a habit of thinking is generated that aids us when we are called upon to set our own powers of reflection in immediate action; and much of our own greater or lesser capacity of origination depends on the extent to which we have cultivated our observation of the works of others.

This is the true philosophy of studying the theory, the principles, of our predecessors. The practice which in our art, almost more than in any other, is, as I have before said, inseparable from the theory, demands our strictest attention on other grounds; for however deeply we may reason on principles, or deal with abstract ideas of intent and purpose, we can expect no acknowledgment of these principles until we have made them manifest through material means,—through the agency of form and colour. The method, however, by which this study is to be prosecuted, must be exercised within due limits. The student must keep his mind on the alert in copying the material elements of the work, no less than when he is engaged in studying its theory. He must be active in his inquiry into the most consistent, as well as into the most characteristic modes of its expression, for he is now cultivating a knowledge of the means of revealing those images or conceptions which his fancy has conjured up, and if he do not achieve this power he is in the situation of an orator who is well stocked with ideas, but who is without the power of giving them utterance.

How much the evil is magnified where the student copies miscellaneous, that is to say, from masters of very opposite styles, schools and subjects, those who have much frequented public galleries have learnt by painful experience.

What is our impression on beholding a number of persons engaged in copying in a great public gallery? What a waste of time do we not perceive arising from misdirection of view or absolute want of purpose, without control and without proper regulation of the thinking powers!

The same individual will undertake to imitate the utmost variety of conflicting styles; and it is almost needless to observe either on what must be the perplexed condition of such a mind, or of what must be the difficulty of entertaining clear or sound impressions from such an occupation.

Much inconvenience is also sustained by those who are disposed to study seriously, as they are too often diverted from their honest purpose by those loungers, who seem to have no other object than to fritter away as much as possible of their own time, as well as of that of others,—a practice of too frequent occurrence in public establishments.

In the great galleries of the Continent the system of copying, not studying, from the Old Masters has degenerated into a trade. The traveller's attention is called to a version of some favoured picture, for the special imitation of which the artizan, for he is no legitimate artist, enjoys a spurious reputation. One man, thus, probably spends his whole existence in the mimicry of a few favoured originals. Nor need we depart from our own shores to be cognizant of the prevalence of the practice of copying for commercial reasons. Instances, it is to be lamented, are not wanting where the necessities of such a person have been made subservient to purposes of fraud, in the substitution of the imitation for the original; and I need hardly pause to condemn such a practice, or to warn you against the actual criminality of such a proceeding.

Some palliation and excuse for the activity of those persons of both sexes whom we observe in the Louvre, engaged in copying the larger and religious pictures, may be found in the fact that the State affords a certain encouragement to the provincial student, who has repaired to the metropolis for the purposes of study, and the copy, which he has repeated, is deposited by the State over one of the altars of his native town.

There is one circumstance, however, which cannot fail to strike the practised eye—more particularly an English eye—on regarding the pro-

gress of any of these copies, and that is, the entire absence of any intelligence or correct system of procedure in making the copy. It is all mere handicraft, without the slightest sensibility of or speculation as to the means employed by the author in the production of the original. Thus some of the effects which we now behold, as I have before observed, are mainly owing to the vicissitudes of position or accidents of time. There is no real appreciation of their tone, and no just estimate of the extent of their chemical change or discolouration, but the last is constantly misapprehended for the first. When the outline of the picture is once carefully drawn in, such a copyist generally proceeds by completing at once its separate parts. His practice is uniform, and it matters not to him, whatever may be the character of the original, whether it be of the Roman, the Florentine, the Venetian or the Dutch school. The idea of a preparation for the successive stages of the progress of the original to its completion, has never penetrated into his mind, and the version, when it is completed, is only a senseless piece of handicraft, from which the ignorant artizan can derive little real intellectual advantage, for he has learnt nothing during its operation that he can apply to his own wants.

The consequence to the student of such miscellaneous manufacture—for it rises no higher—is to paralyze all the nobler faculties of the brain. The danger that the origination tendencies of the student may be repressed by a too close dependence on the thinking of others is exemplified in a very aggravated form, where the intelligence is not clear or the individual character is not strong. The enthusiasm of the student is checked by the variety of opposing excellencies which he despairs of rivaling, and he subsides into a state of mental torpor, overwhelmed by an amount of material the mystery of which he has no power to penetrate, and he too often takes refuge in pretending to teach to others what he has himself been unable to fathom. The evil consequences of such defective training are thus reflected on our social system in some of our public as well as private institutions. Or if the student do not subside into this state, his thinking powers are not directed with any activity towards the origination of any noble or worthy idea, or, as it has been said of injudicious readers, the will becomes torpid by inaction, and like a palsied arm can be moved only by extrinsic force; such readers may truly be called bookworms who devour words, but never touch an idea.

It is but a slavish feeling that permits the student to go on in the mere routine of imitating results, without investigating and applying the means by which these results have been arrived at. The works which we study should coerce us into an honourable emulation, not depress us into an abject sycophantic admiration or bigotted servility. They should also make us endeavour to invent, almost even to be dissatisfied with what others have invented. Had our predecessors not possessed such principles of thought and action, the art might have stopped short at certain early phases of its career, and at this moment we might be governed by Byzantine or other elementary forms.

Copying, therefore, instructs in what has been done, and how it was done. It does not (or should not) therefore place a limit on the exercise of our thinking powers, but by a common privilege should stimulate us to carry the representation of the beauties and usefulness of Nature to still further perfection than they achieved whose labours compel our present admiration. The very quality of honourable ambition has been acknowledged to be not merely to direct every one to maintain his own situation, but to aspire to displace others. One of the natural tendencies of man is to aim at perfection, and there have not been wanting divines who have even held that there was piety in such pride and ambition, and that it is virtue to be emulous and aspiring.

That we should make no endeavour to advance is to make our professional practice the exception to all others. Advance and Progress are watchwords in all other branches of human pursuit: and shall there not be at least transmitted to posterity the legacy that has been left to us, not only unim-

paired but enriched by accumulations of mental wealth obtained by our own hands?

Yet there are those who not only desire to impose restrictions on progress, but who scandalize the art and its votaries by extolling some imperfect or transitory condition of it as the culminating point of its existence. No speciousness of reasoning, no powers of eloquence, can justify such a departure from truth and common sense.

Although it may be trite to dwell longer on this subject after what has been so often and powerfully urged by others, yet I would rather incur the imputation of being commonplace than forego any opportunity of calling the attention of the younger and less practised student to some of the insidious views now entertained, more, there is reason to believe, for the purpose of attracting notice from their singularity than from any extreme or rational appreciation of their truth:—dogmas hastily adopted and assented to by that ignorance and credulity which accepts any novelty without possessing the capacity or the industry to examine into its truth.

Our review of the progress of the art among the peoples of antiquity, exemplifying the successive stages of their advancement, showed the extent to which these various nations had availed themselves of the practice of their predecessors. As an illustration, a collection of Etrurian pottery alone will clearly mark some of the many transitions which are common to all the arts, and which are exemplified by means of the various elements of beauty of shape or detail indicating the successive improvements the taste had undergone amid the changes of empires and of states.

The extent and value of the study of antiquity made by our mediæval predecessors are exemplified through the whole history of their art; and the process by means of which their works were achieved, is not less instructive than the works themselves. In my Third Lecture of last season I endeavoured to trace a general outline of their progress.

The rudest forms inspired the early Tuscan painters, and the measure of their success was strikingly proportioned to the judgment which dictated their models; and it is singular to observe that although the beginnings of the Revival were founded on antique examples, though in a corrupt and transition state, the existence of the finest taste should only have extended over a period when the influence of the classic examples was under the control of the religious element. So soon as the pedantry which had parasitically entwined itself round the several branches of knowledge,—the study of antique classic literature had revived,—the arts of painting and sculpture were affected by the like causes;—and, in like manner, in the Decadence, we recognize the nature and extent in which those arts were affected by the indiscriminate admiration and adoption of the classic type, whether Greek or Roman. A significant lesson may be learnt from this attempt to engraft on the taste of the hour views and practice which are the reflex of a remote condition of society, with which their existing age had not the remotest healthy sympathy, but to which it stood in direct antagonism; and the penalty paid by this unphilosophic attempt to revive the forms of expression of the past is best evidenced by the indifference which is exhibited to it by the present. For at least half-a-century the most able artists committed grievous errors, in endeavouring to reconcile the conflicting excellencies of various masters, and thus attained the most mistaken results. Scripture incident and mythologic fable—the latter perhaps more appropriately—found representation through the medium of the forms and conventions of the recently-exhumed antiques, upon which the unreasonable attempt was made to engraft modern theories of light and shade, and colour in combinations, whose fusion absorbed all distinctive character, and in which the compilations of Art were substituted for the truths of Nature.

In the early period of Mediæval Art, the scholar was more instructed by the example which the pictures or practice of his master afforded than by any recognized or written precepts. That they

studied from the designs, and made preparations for the pictures which their masters were to complete, is made clear by the fact that a much longer period than the average duration of life must otherwise have been enjoyed by any one artist in order to have completed the numerous works which are assigned to his hand. So that the scholar was, by this means, very early engaged in studying works, the processes, or modes, of operation for producing which were readily revealed to him by his master, who thus saved him much time and furnished him with considerable experience.

That a system of instruction, thus conducted, was not subversive of original power, we learn from the examples of the greatest artists, who having studied under various masters soon asserted their own individuality, burst asunder the leading-strings of pupillage, and emerged from the studio with their own natural expansion of view and enlargement of style.

How carefully they at first studied the several styles of their masters we are satisfied by the occasional difficulty we experience in distinguishing between the latest practice of the master, and some of the earliest of the scholar. In the *Spasalizio* of the Brera, what degree of resemblance do we not recognize between Raffaele the scholar, and Perugino the master? and under whom Perugino himself studied, those who have looked at Alunno's picture in the Louvre will have readily convinced themselves. In this very remarkable work the origin can clearly be traced of many of the motives that afterwards were exemplified in the works of Perugino and his scholars, Raffaele, Pinturicchio, and others.

The anxiety at an after period betrayed by Raffaele to profit by the remains of Greek sculpture, both at home and abroad, is proverbial; and the drawings which he caused to be made, corroborated as they are by recently-discovered marbles now in our own Museum, show us the sources which inspired him to successful achievement. To this, under another head, it will on a future occasion be my duty to direct your attention. In his very latest and most remarkable works, the Cartoons, you must have been struck with this antiquarian knowledge from the constant allusions found in them to Classical Art,—a taste and spirit, which since has brought down upon him the reproach of many critics for its interference with, or usurpation of, more spiritual views.

On the other hand, the impetuosity of Michael Angelo disdained in his sculpture any subscription to previous practice. This explains to some extent the reason of the singularity of his style; for however independent we may consider his views, and however daring his treatment, it must be admitted that to this feeling he sacrificed much of the purity of Sculpture,—and that he substituted for its severity that picturesqueness which was more in harmony and in accordance with, and more appropriate to, the sister art. In Painting he was less independent, for his frescoes reveal the sources of his studies,—and in Architecture the Basilica of St. Peter's proves how he had studied the Cupolas of Justinian and Brunelleschi, and, in the Baths of Diocletian, the classic forms which now adorn the walls of Sta. Maria degli Angeli.

But this independence of view in sculpture was not confined to the mighty Florentine alone,—for a school of his contemporaries, professing similar views, exemplified them in their practice with like daring. At the same time, as if by a spirit of perversity, newly-discovered sculpture exercised a great influence over most of the renowned painters of the fifteenth century,—and in their pictures we discover this influence, in the castings of their draperies, the motives of the architectural enrichments, and other details, all of which bear evidence to studies made at such sources,—and the Gardens of the Medici were by these painters not frequented in vain.

The mutual influences of Painting and Sculpture on each other cease to surprise us, when we recollect that they were both often practised by the same individual, who, by this very interchange of occupation, was enabled to apply the principles which governed the one art to his practice of the other, and so succeeded in enriching them both.

To this combination of the qualities common to both of these arts, may be ascribed their rapid emancipation from the conventions of their Byzantine type. Thus, for instance, the observant eye of Giotto saw further than his master. In his readings of Nature he detected greater variety in the actions of the human form, accidental combinations suggested by Nature for his compositions and richness and relief in the castings of his drapery, and when those designs which he furnished to more than one sculptor were carried out, he saw enforced and had suggested to his vigilant mind greater degrees of contrast in light and shade, and more general vigour of style. He availed himself of all suggestions with a spirit of enlarged intelligence, and, unlike his master, he soon laid these tributary to his own wants, and these very mosaics, which to others only set forth a lifeless type, were vivified by him, either into the strong dramatic action of the fresco or gave the impulse to the bas-relief.

It would be an inquiry of some interest to ascertain the alternations of mutual influence which these arts have exercised on each other, for they certainly have exhibited their respective ascendancies in a very remarkable manner. Thus, somewhat more than a century later, a reaction is perceived, when Ghiberti is called upon to furnish those designs for the Gates of the Baptistery at Florence, of which there is so excellent a cast in the Antique School of this Academy.

As my observations will necessarily be restricted to the consideration of the influence of the art of Painting upon that of Sculpture, and not be directed in a close and critical spirit to the technical merits of those Gates themselves, it is only necessary that I should admit in their execution the presence of an aspiration that sought to free itself from the conventions which his employers had imposed upon him, for from the execution of the Byzantine doors of the Cathedral of Pisa, and even from an earlier period, until this traditional treatment found a new and improved method of expression on one of the doors of this same Baptistery from the hands of Andrea Pisano, the several advances in style which are observable are but gradual and slow improvements in the development of the same idea, which it was the object of Lorenzo Ghiberti to bring to perfection.

His designs are more comprehensive, richer and more varied than any previous treatments of the same theme. The compositions are exuberant in fancy, with an indulgence in the picturesque that is exhibited from the highest to the lowest possible degrees of relief—thus evoking a play of light and shade which is more particularly the attribute of the picture.

In the execution of these sculptures, discrimination of surface is most elaborately rendered, and the whole mass is made instinct with a vitality that has probably neither before nor since been attained by any sculptor's chisel. In their comprehensiveness are included all the subtlety of composition and all the beauty of detail which have well merited for them the so often repeated opinion of the great Florentine that they were worthy to be the gates of Paradise.

If the Byzantine mosaic inspired Giotto, the artists who assisted Ghiberti in the chasing and finishing of these Gates suffered no opportunity to escape of enriching their own minds and practices by the study of both Nature and Art; and it has even been believed, and with no great violation of probability, that during the completion of the subjects of the various compartments, the effects of light and shade which they may have accidentally exhibited, may at the same time have suggested to the artists a breadth of treatment and an extent of relief which they were afterwards able to transfer into their own pictorial representations, to a degree previously unprecedented.

Among the persons engaged in cleaning and polishing these bronze compartments Masolino di Panicale is reported to have been one,—a painter whose works have exercised no mean influence over the operations of the Great Artist of Urbino, and in Masolino's own scholar, Massaccio, we recognize a master-spirit, who, like other discoverers of great truths in philosophy or science, appears to

have possessed a key by which he has unlocked to us many of the great secrets of Nature.

Sculpture, as we have seen, was also influenced by pictorial condition in the hands of Michael Angelo, as well as in those of his contemporaries.

The study of the Antique was attended with distinct consequences in the fifteenth and sixteenth centuries. At first it led to the adoption of the literal forms of Nature, afterwards to their being seen through a more castigated medium, then to a more choice disposition of the draperies, and, at length, to the introduction of architectural forms.

The whole tendency of its influence was to purify and elevate.

Of this immediate influence of classic sculpture on painting there is no more striking example in this country than that furnished in the practice of Mantegna; and in the triumphs of Caesar at Hampton Court you will recognize the extent of his acquaintance with antique examples; and again in the Church of the Ermitani, at Padua, you will see it combined no less with that disposition for architectural enrichment which, as I have already observed, marked almost all the painters of Florence in the fifteenth century.

In the seventeenth century the numerous remains of Greek and Roman sculpture that had been discovered, while they soon became familiar to the student's mind, led him to the adoption of certain of them as forms of expression when dealing with classic themes. The pure taste of Greek sculpture was, however, missed. The attempts of some of the latest painters to embody such selections by such very facile modes of execution was unwise, for the pure and carefully-studied form of sculpture could hardly find any adequate representation through the agency of a merely flowing or dextrous pencil.

To what extent the painters in the fifteenth century were inspired by the works of Massaccio, which still remain in the Carmine at Florence, we learn from Vasari. "The story," he says, "of the Resurrection of the King's Son, a miracle performed by St. Peter and St. Paul, is a picture conducted with the most beautiful relief and in a most agreeable manner, which, by both ancient and modern artists, has always been held in respect and admiration, so that innumerable draughtsmen and masters have continually, even down to the present time, frequented this Chapel, in which some of the heads are so life-like and so beautiful that it may justly be said that no master of that time has approached so near to the excellence of the moderns as he has done. Wherefore his works deserve the highest praise, and particularly for his having, as the example, by his teaching, to the fine manner of our own time; and to prove the truth of this, all the most celebrated painters and sculptors from his own to our day, who have exercised themselves upon and studied this work, have afterwards become excellent and illustrious." Among these he enumerates Andrea Verrocchio, Domenico Ghirlandajo, Sandro Botticelli, Leonardo da Vinci, Pietro Perugino, Fra Bartolommeo, Mariotto Albertinelli, Michael Angelo, Raffaele (who, he adds, derives from its consideration his fine style), Lorenzo Credi, Andrea del Sarto, Baccio Bandinelli, and many others whom it would occupy time unnecessarily to enumerate. "And, in short," he continues, "all those who have sought to learn their art resorted to this Chapel to acquire principle and to study rules of excellence from these figures of Massaccio." Later, however, we have the converse of this flourishing condition. To what extent want of judgment and of critical power could mislead men in their admiration and following of a particular master the imitators of Michael Angelo are the examples. Fascinated by the grandeur of his style, which they misapprehended, they neglected nature and substituted exaggeration, mistook scale for greatness, rapidity or facility for freedom, and abandoning the earnestness of purpose and of spiritual aspiration which characterized the interval between the days of the Frati Angelico and Bartolommeo, they corrupted the style of their great prototype, by their mannerism and convention, into the exaggerated gesticulations of the *poses pittoresques*.

The extent to which Raffaele and his scholars

availed themselves of the remains of Titus, and advert to sources at the ornamental and interior. Individual combinations which were number of would be to merit embody such a translation should. What, dition of Can any it? Are different? it was del character? There s at such a true design defects to the work of of origina must eith endeavour reggio, it to embody adopting as it were excellence. It is a student's merits of the former his master's possession fire, which aspiration pieces, he The ch their Venetian much of either from tints of had travel had Rubs that time study Co. Florence Michael abundant he copied Commiss Spanish pieces or historic of sculpture collection agents ac his high fied him own imm Vandy power of parison w the chro also, like advice, a great pro of Titian's vious Fl wards wi toned hu his highl herein h during l sedulous seen man amples of and, if period, a session of

availed themselves of the then recently-discovered remains of Roman decorative art, which the Baths of Titus and the Villa of Adrian furnished, I only advert to now with a view of showing you the sources at which they studied, and from whence the ornamentation of some parts of the exterior and interior of the Vatican had its origin.

Individuals have existed who have sought to combine into one production all those excellencies which were previously to be exemplified only in a number of separate performances. How perfect would be the artist who could borrow its distinctive merit from each of these separate works, and embody them all in his own individual style, in such a way that the various sources of his compilation should be incapable of being traced!

What, however, has invariably been the condition of such a performance when completed? Can any decided mark of originality be found in it? Are there not immediately traceable in its different parts the different sources from whence it was derived? and shall we ever find the various characteristics combined into one congruous whole?

There are chances even that in the very attempt at such adaptation the compiler, for that is the true designation of such an artist, will embody the defects together with the excellencies which mark the work from which he is so borrowing. All traces of originality or character in such a compilation must either be sacrificed or lost. For instance, in endeavouring to imitate the graceful style of Correggio, it has been deemed impossible for any one to embody his grace without at the same time adopting a certain quantity of affectation, which, as it were, is a necessary accompaniment of his excellence.

It is always easier, or more likely, that the student will imitate the defects rather than the merits of such a master, because to reproduce the former it is essential that he should understand his master's genius; and does not this imply the possession by himself of a similar genius of burning fire, which should urge onward his mind to higher aspirations than the mere repetition of masterpieces, however great?

The chief painters of the Flemish School drew their inspirations chiefly from the works of the Venetian masters. Rubens and Vandyke caught much of the splendour which they beheld reflected either from the golden hues of Titian or the silvery tints of Paolo Veronese. Rubens and Vandyke had travelled much. For more than eight years had Rubens resided in Italy, and he had during that time made more than one visit to Venice to study Colour—more than one visit to Rome and Florence to study Form. That the works of Michael Angelo excited his admiration, there is abundant proof in the galleries of Munich. That he copied from Titian, we know through the Royal Commission for that purpose given to him by the Spanish Court,—and the influences of these masterpieces on his style may be discerned in his own historic compositions; and his general estimation of sculpture and all works of Art is shown by the collection of these objects which he himself, or agents acting for him, had amassed,—and of which his high intelligence and great learning had qualified him to avail himself for their application to his own immediate purpose.

Vandyke, with very inferior and very moderate power of invention as a painter of history, in comparison with Rubens, was no less an admirer of the chromatic splendour of Venetian Art. He also, like his master Rubens, and by that master's advice, visited and studied with enthusiasm its great productions. His studies from the pictures of Titian led him to abandon much of his own previous Flemish manner, and to incorporate afterwards with his natural feeling a taste for the deep-toned hues which his Venetian model presented to his highly impressionable mind. The portraits, for herein he surpassed his master, which he painted during his long residence in Genoa, attest the sedulousness of these studies. At Turin I have seen many superb examples of his art. Other examples of this style may also be seen in London, —and, if I mistake not, a magnificent one of this period, a group of three children, now in the possession of the Earl De Grey, is an evidence of his

close study from the Venetian Masters. Nor was the study of Vandyke limited to one school. There are proofs yet remaining that his investigations were extensive, and that both he and Rubens, during their long sojournings in Italy, suffered no opportunity to escape them, of culling from the varied excellence which they beheld, with the rare faculty of strengthening their views, without any sacrifice of their independence.

With what independence of action the most original powers may control the commonest elements, and may, by great mastery, elevate or invest with interest the least promising materials, the practice of Rembrandt has instructed us. He, of all men, depended least on extrinsic aid, and is almost the solitary exception and example of this in our art. That he ever left his own country to pursue any investigation is more than doubtful. Relying little, as he did, on such purity of form as the consideration of classic sculpture might have yielded, we should nevertheless receive with caution that story of his self-justification, when, with an air of triumph, he is reported to have displayed a collection of drapery, armour, and other properties, which he sarcastically designated as his antiques. In the well-known catalogue of his effects we meet with the enumeration, not only of casts, of entire figures, and of busts, but also of pictures by, and drawings from the Old Masters,—of books of prints, and of etchings after the greatest masters of the Italian schools,—which lead to a very just suspicion that many of the reports respecting his disdain for such examples are like the other fabrications usual with those who, in their hero-worship, habitually subordinate or sacrifice truth to effect.

The Masters of the Spanish School are not to be remarked for having derived any great advantages from extrinsic aid. Velasquez, who was almost the only one of them who had travelled, turned his visits to Italy to account; but before this he, in company with Rubens, had gazed on and admired the works of Titian in the Escorial. Of his appreciation of these, and the influence which his visits to Venice exercised on his portraits, there are many testimonies. The Head of Pope Innocent the Tenth at Apsley House expresses many of the characteristics of the Venetian breadth and style, though it may differ somewhat in its execution. His fine tastes induced his friend Philip the Fourth to confide to him the formation of a gallery of Italian pictures and casts from the antique; and when he afterwards himself became alive to the value of studies from such sources, he was free in expressions of regret that, in his youth, he had not enjoyed such advantages; and he advised the younger artists of his country who came within the reach of his influence, to seek in Italy for the works of those masters by whose example their sense of form and elevation of style might be best improved. Murillo, among the rest, received this advice, though we do not learn that he availed himself of it, for he could be content to remain away from his native Seville for only a short period, during which the works of Titian, Rubens, and a few Spanish painters formed the objects of his study; but his two years' application does not appear to have had any considerable effect on his own practice. Despite his beautiful colour and the serenity of air which he imparts to his works, there is in them a sad want of severe simplicity. His Holy Families, Madonnas and Saints are as much clothed in rags as his beggar boys; they lack elevation, character and form, and their draperies are all accidental—derived immediately, without selection, from the objects which constantly met his eye.

The admirers of what is termed the Natural School, who desire to abandon the direct study of the Old Masters, will find asserted in the works of Murillo, independence enough of view; but they may also satisfy themselves that this master, one of the greatest exponents of their theory, has sacrificed to it much of the sublimity as well as the common sense of the themes with which he had to deal.

Associated with the name of Niccolo Poussin, the term "learned" has become proverbial, because it is expressive of that erudition which ignored no source of intelligence, whether derivable from the

antique sculpture or the more recent remains of Roman picture, while through the whole range of his practice, his canvas always breathed of a spirit deeply imbued with classic poetry or history.—Raffaello inspired him in no mean degree; nor was the intimacy with his friend Fiammingo less advantageous, as we perceive it in those rich and plump infant forms that constitute so agreeable a contrast with the stern contours suggested by the antique statue. The preference of his rival Claude for the relics of antiquity is more perceptible in the direction of architecture than of sculpture. Every temple, from that of Clitumnus to those of Baia, had, at one or another period, not only furnished him with the material for study, or representative imitation, but had been watched by him with an eye of incessant vigilance under all the varying effects of time or season. "From rosy morn to dewy eve" the various atmospheres had been keenly noted down in the memory of the painter, until he could, at will, bathe them in those classic forms which his taste had made choice of out of the innumerable remains which had excited his admiration.

The copies, or rather the imitations, which were made by Teniers of those Italian and other pictures which formed the collection of the Archduke Leopold,—of whose Gallery he was keeper,—only prove the truth of my previous statement, of the improbabilities that a practice so desultory in its nature should be fruitful of any sound results. His own practice certainly derived no impulse from these studies, nor was it elevated in its style by the consideration of them. Teniers, in these, affords a practical instance of a power of mimicry, which, in his case, we may be satisfied he never intended should cause him to sacrifice or abandon the steady pursuit of his own particular views.

In conclusion, the student should, I repeat, select as the model for his guidance and emulation, that master who is most congenial to his feelings or in accordance with his sympathies. He will otherwise have made a choice of which he is incapable of availing himself with any sincerity of purpose, because it is foreign to his own nature; and that nature, as I before said, must best dictate to him, and will, if he be sincere, point out the model which is best adapted to his own requirements.

Each ancient artist, I repeat, has established a reputation for some distinctive quality, arising out of his own special organization and adapted also to the peculiar circumstances or conditions under which he followed it, whether moral or physical; and each of these styles has attributes and merits exclusively its own.

To apply any one of these, expressive of a special purpose, to any other of a contrary kind would be irrational. Each has its limits. There are subjects in which, if any of these styles were imitated, it would be singularly inapposite. It would be as inappropriate to represent celestial subjects with the strong violent effects and contrast of Rembrandt, or the gloom of Ludovico Carracci, as it would be improper to render a severe and solemn incident with the richness and brilliancy of colour of Titian or the elegant trifling of Watteau. The more subtle varieties of style, exercised on the same theme, no less demand the critical vigilance of the student. The great variety of which our art, like its prototype Nature, is susceptible proves how irrational it would be for him to take any one style too exclusively or literally for his guide. Such a course inevitably ends in mannerism, and leads to a compromise of that infinite variety which, I repeat, is the characteristic of Nature. The student would thus bend arbitrarily to a narrow and selfish will, a great and generous system, each part of which is individualized and distinct and has its special character.

What the student has then stored up from these Old Masters should be subject to the cast of his own mind; he should first learn to see Nature through their medium, and having by his own investigations corroborated those views, which he first accepted as matters of faith, he will soon learn to operate in a spirit of confidence, and his essays being free from the control of authority, his mind will be braced to exertion, to the healthy consideration of his theme, and armed with resources of

his own, he will be fittingly disciplined for the development of his own special powers.

With his mind, then, well stored by the study of literature,—with the knowledge, also, of the principles of his art, and in possession of mechanical facility, he may now enter into the arena of pictorial combination, and he will thus express a touch with that confidence which will give to his labours an impress of intelligence and vigour. Without this knowledge, his vagueness will proclaim imbecility, and the want of principles will lead to uncertain or to unsound conclusions.

In terminating this discourse, I shall employ a sentiment expressed by Mr. Macaulay in the third volume of his 'History of England,'—"A people which takes no pride in the noble achievements of remote ancestors will never achieve anything worthy to be remembered with pride by remote descendants."

FINE-ART GOSSIP.—Last week the models for six new statues, illustrating passages in the history and literature of Great Britain, were selected by the City authorities, and the six commissions were finally given. Mr. Baily undertakes another Miltonic figure, 'The Spirit of the Woods,'—Mr. Wyon a statue of 'Britomart' from Spenser's 'Faery Queen,'—Mr. Theed a figure of Gray's 'Bard,'—Mr. Durham a statue of 'Hermione' in the 'Winter's Tale,'—Mr. Weekes a figure of 'Sardanapalus' from Byron's Tragedy, and Mr. Foley a statue—the subject of which is not yet determined.—These works are to be executed in marble, at a cost of 700*l.* each.

The merchant-princes of Liverpool, following the good example of the London Corporation, are making efforts to adorn with first-class sculptures the noble St. George's Hall. Statues of Peel and Stephenson are already placed; and they have now invited twelve of our most eminent sculptors to send in models for a statue of Archdeacon Brooks. The sum named for the work is 1,750*l.*

The new Paul Veronese—purchased for the National Gallery by Sir Charles Eastlake, as the first illustration of our new system of purchase—is exciting much discussion in Art-circles. Is it worth the money? Mr. Coningham says it is worth nothing; but those who take moderate views assert, with better reason, that it is not worth the cost, and we agree with them most fully. The price officially returned as paid for the picture is 1,977*l.*, but this sum is only a fragment of the cost. 'The Adoration of the Magi,' whatever may be its artistic value, has been procured for us by a machinery more expensive than the picture itself. There is a Director to buy it, at 1,000*l.* a year; a Secretary to look at it, with 800*l.* a year; a travelling agent, with 300*l.* a year as salary, and 1,140*l.* a year as expenses, to find it. As the picture is the sole result of the new system for one year, its cost to the nation, at the very least, has been upwards of 5,000*l.* Again, we may be allowed to ask, is the new Paul Veronese worth the money? Extreme opinions as to its merits and defects are freely pronounced. We ourselves have expressed the results of a first glance on our own minds—expressed them in rather cold and guarded language, the admirers of the picture think; but subsequent acquaintance with it has not improved our opinion. We find it opaque where it ought to be transparent—brown where it ought to be bright. We must add, that it reminds us very strongly of the reduction of it at Hampton Court, in which its faults are very carefully preserved. Mr. Coningham does not stand alone in his views of the inferiority of the new Paul Veronese; but we cannot agree with him that it is "spurious,"—if, indeed, he means us to understand that such is his impression. Most artists occasionally paint unlike themselves, and sometimes the best of painters will produce a bad picture. We think 'The Adoration' is a Paul Veronese, as the historical evidence appears to attest; but we also think it is an indifferent example of the lightest and gayest of the Venetian painters. It is not even, in our opinion, an average specimen of his style. The price paid for it strikes us all the more as we were not particularly in want of a new example of the Master. 'The Consecra-

tion of St. Nicholas,' the picture which we have long possessed, and which now hangs opposite to it in the National Gallery—in spite of its change of colour, and subsequent cleaning—still retains more of the essential characteristics of his brilliant manner than the rather dull specimen recently procured for us, at a very high price, from Venice. Of course, we do not dream of naming 'The Marriage of Cana,' the splendid work in the Louvre, in connexion with such a picture as our recent purchase. When we bear in mind how limited is the space in our small Gallery, the necessity must be felt of securing the first-rate specimens of a Master. There is no room for inferior specimens, particularly when these are large in size. We ought to have the best efforts of the best masters.

Selections from Mr. Rich's pictures were sold on Thursday at the Rooms of Messrs. Foster & Sons in Pall Mall, and realized very good prices. Thirteen small water-colour drawings by Mr. D. Cox brought 8 to 27 guineas each,—four drawings by Mr. G. Cattermole brought respectively 27, 30, 43 and 50 guineas,—Mr. Walter Goodall's 'Spring Garland' brought 33 guineas,—Mr. Hunt's fruit pieces averaged 30 guineas, his 'Cold Morning' sold for 49 guineas, and his 'Cricketer' for 81 guineas—being the highest price ever obtained for such a drawing. Mr. Poole's 'Village Spring' sold for 60 guineas, and two small vignettes by Turner brought 55 and 60 guineas.—Amongst the pictures Mr. Linnell's 'Welch Mountain Road' realized 230 guineas, and his 'Gillingham' and 'Windmill' 54*l.* each,—a small picture by Turner, 'The Approach to Venice,' sold for 882*l.*, the 'Baron's Hall' by D. Macclise brought 1,000 guineas,—Mr. Stanfield's 'Lake Como' 252*l.*, and his 'Entrance to the Zuyder Zee' brought 498*l.*,—a fine picture by Constable brought 367*l.*,—Mr. Frith's 'Bourgeois Gentilhomme' sold for 470 guineas,—a Female Head by Mr. Baxter brought 130 guineas, and one by Mr. Sant 102 guineas.—This sale realized about 12,000*l.*

Mr. Gambart, we hear, has commissioned M. Dubufe, a pupil of Delaroche, to execute a large picture of the Peace Conferences. The artist is to have 1,200*l.* for his work, which, we understand, will be brought to England in search of an engraver.

MUSIC AND THE DRAMA

PICCO, the celebrated blind-born SARDINIAN MINSTREL, known on the Continent as the Musical Phenomenon, who has created so great a sensation at all the principal theatres of Italy and at the Italian Opera-house at Paris, has arrived in England, and will give his FIRST CONCERT on SATURDAY EVENING, March 3, at the THROVER SQUARE ROOMS, where he will illustrate the powers of a common half-penny wooden whistle; for which occasion he has secured the services of the Orchestral Union, under the direction of Mr. Alfred Mellon.—For Tickets, 7*s.* and 4*s.*, apply to Mr. Mitchell's Royal Library, 38, Old Bond Street; and at Picco's, 29, Cranbourn Street, Leicester Square.

MADAME JENNY GOLDSCHMIDT-LIND—Exeter Hall.—The Nightingale Fund.—It is respectfully announced that Mr. and Madame GOLDSCHMIDT will give an EVENING CONCERT OF SACRED and MISCELLANEOUS MUSIC, with full band and chorus, at Exeter Hall on TUESDAY EVENING, March 11, the proceeds of which will be presented to the Nightingale Fund. The programme will comprise Mendelssohn's Hymn, 'Hear my Prayer, O God,' for soprano, chorus, and organ.—Madame Jenny Goldschmidt. Beethoven's Choral Fantasia, pianoforte, orchestra, and chorus.—pianoforte, Mr. Otto Goldschmidt. The 130th Psalm, for soprano, solo, and chorus, by Mr. Otto Goldschmidt (first time of performance)—solo part by Madame Jenny Goldschmidt. Meyerbeer's Trio, 'Hörst Du,' for soprano and two flutes.—Madame Jenny Goldschmidt; flutes, Messrs. Fratten and Rémusat. Finale to Weber's 'Euryanthe'—soprano part, Madame Jenny Goldschmidt. Beethoven's March and Chorus, from 'The Ruins of Athens.' The full programme will be duly announced. Conductor, Mr. BENEDETTO. On this occasion the seats throughout the Hall will be numbered and reserved; price One Guinea each. Applications for Tickets received by Mr. Mitchell, Royal Library, 38, Old Bond Street. The places will be appropriated according to priority of application, and Tickets will be ready for delivery on and after Monday, March 3.—Royal Library, 38, Old Bond Street.

MUSICAL AND DRAMATIC GOSSIP.—There has been always a certain festive and sympathetic spirit in Dublin with regard to Music and Drama, which, however checked and cut short,—however denied the results which must have attended it had it fallen among a public less mercurial and less cloven in halves by party differences,—still remains noticeable and characteristic, and which may bear fruit in better days to come. We are reminded that the Irish metropolis has its 'Academy of Music' by a late successful performance, in aid of that Academy's funds, of Mr. Wallace's

'Maritana,'—an opera by an Irish composer. What is more, the performers were amateurs.

A few words will suffice to say that the second London performance of 'Eli' was so much more effective and successful than the first had been as to "give the lie" to that saying known in every theatre and concert-room, that "a second performance always goes flatly," and to amount to something like establishment of the Oratorio in public favour.

Handel's birthday was kept, on Monday last, at the Panopticon,—which establishment seems bent on bringing itself into notice by musical celebrations. The work chosen for this commemoration was 'Acis and Galatea,' in which the principal singers were Mrs. Drayton, Messrs. Drayton and Perren. The increase in number, increase in purpose, and increase in enterprise, of entertainments like these cannot fail to impress the observer, and to inspire him with an assurance that when a good management of an English opera shall come it will find a public—ready, eager, and numerous—to profit by its efforts.

Signor Tedesco, a newly-arrived pianist, gave a concert last week, with the view of introducing himself to the London public.—The pupils of the Royal Academy of Music, we perceive, also gave their first concert, at their own rooms, the other evening.—Mr. W. S. Bennett announces three *Soirées* of chamber-music, to be held by him in the month of March and April.—At the concert which Herr Otto and Madame Goldschmidt announce, in assistance of the Nightingale Fund, a new Psalm, by Herr Goldschmidt, for soprano and chorus, is to be introduced.—It is now advertised that Madame Goldschmidt's appearance at the Philharmonic Concerts will be limited to the performance of Dr. Schumann's 'Paradise,' and Herr Goldschmidt's to one Concerto.

Signor Bottesini's opera, 'L'Assedio di Firenze,' produced the other evening at the Italian Opera-house in Paris, will do little, we fear, to restore the fallen fortunes of that theatre, though it is described as correctly written, and containing one or two passages of effect, in the modern style. The singers were, Signor Penco, Signori Mario, Grazi, and Angellini.—An opera, 'La Rediviva,' by Maestro Carrer, is described as having had some success at the Teatro Carcano, Milan.

In continuation of our chronicle of "the movement" in German music, we must offer the light talk on the subject as well as the solid criticism—the rumours as well as the realities,—caricatures being among the straws which show the current of the wind. Among such exaggerations, we presume, must be added the report that a theatre is to be built at Zurich, by Herr Semper, for the express purpose of providing a place suitable to the representation of Herr Wagner's four "Nibelungen" operas. More moderate are the reports, that it is not Herr Wagner's intention to return to Germany,—and that he is about to withdraw his 'Lohengrin' from the theatres (from which, indeed, that opera seems to be withdrawing itself) on the plea that the production does not satisfy him, nor represent the advanced state of his ideas with respect to the musical drama. How different are all these manoeuvres from the simple, unconscious proceedings of the giants who made the music of the past,—on which, for foundation, the pigmies of the present, who make the no-music "of the future," are yet compelled to build!—Meanwhile, a new opera, 'Albin,' by M. de Flotow, has been produced, and is said to have succeeded, at Vienna.—The death of Madame Helmine von Chézy, a German novelist belonging to the past generation, may be recorded as having taken place here;—because she will be principally recollected as having written the libretto to Weber's 'Euryanthe.'

We observe that 'The First Printer,' a three-act play by Messrs. Tom Taylor and Reade will be produced at the Princess's Theatre on Monday evening next.

Mr. Anderson, the lessee of Covent Garden, is resolved to distinguish his reign in the great theatre by novelties. On Monday next, he announces a Carnival; the theatre to be thrown open in the day-time, and the performances to continue until

night; the returning nations.

We are Paris, of the aged 46. she made every playing at the Gymnase. In 1837, she returned by her per Caprice, until her twenty on herself with successful Countess of the Princess, 'Par Droi year, and played. In the Eng Desabrieux

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To CORR G. B. W. —R. S.—re

night; the spectators passing in and out, going and returning, as suits their several humours or inclinations.

We are sorry to have to record the death, at Paris, of Madame Allan, of the *Théâtre Français*, aged 46. Her maiden name was Despréaux, and she made her first appearance as far back as 1821, playing children's parts. In 1831 she was engaged at the *Gymnase*, where she was a great favourite. In 1837 she went to St. Petersburg. In 1847 she returned to Paris and made a great sensation by her performance at the *Français*, in 'Une Caprice.' She continued a member of this theatre until her death, and during that time she created, as the French expressively term it, no less than twenty original characters, besides identifying herself with many stock rôles. Among her most successful impersonations may be mentioned the *Countess d'Antreval*, in the 'Bataille des Dames,' the *Princesse de Bouillon*, in 'Adrienne Lecouvreur,' and *Madame Georges*, in M. Legouvé's 'Par Droit de Conquête,' produced in June last year, and her last original part in which she played. Madame Allan is, perhaps, best known to the English by her touching portrait of *Madame Desaubiers*, in 'La Joie fait Peur.'

MISCELLANEA

Authorship of 'Aulicus Coguinariz.'—The authorship of 'Aulicus Coguinariz,' the curious answer to Sir Antony Weldon's book, 'The Court and Character of King James,' has often been questioned. My copy—which formerly belonged to Cogan, the great collector—contains on a fly-leaf the following note, in the handwriting of its author, W. Sanderson.—

For my worthy friend Mr. Cogan.

Sir,—This passed the Presse ere I knew it out of my study; and so (without your favour) may want necessities to give it reception, which in the next shall be supplied and then owned by me. Sir, your Affectionate Servant, W. SANDERSON.

—On the last printed page of the book, the following passage occurs:—

But to take His [King James's] true dimension we have no aid. Nor can it be done without much dishonour to patch Him up in a petit Pamphlet: We shall remit it to mature deliberation.

—On the following blank page Sanderson has written the following:—

Postscript.—It was no absolute promise of mine, to engage my pen to more pains in this subject of King James; but rather to invite some other more able. However, I have made ready to say more. His whole Life and Death, with such concerns as busied each Christian Prince, His contemporaries. And which, in order and convenience may be made public.

—As every one is aware, Sanderson published the larger work here announced.

St. John's Wood.

HEPWORTH DIXON.

Hanging a Commissariat Officer.—In a letter which I some time ago addressed to the *Times* on the subject of the Commissariat Department, I stated that the officers belonging to that service were living down the prejudices which once attached to them, and that even the old story of "hanging the commissary" was now confined to very old quartermasters and very young subalterns. I find that I was wrong in limiting the age of the latter, and that a Peninsular lieutenant has revived the story in his 'Lives of Peninsular Generals.' Your Correspondent Mr. McCarroll has discovered in the archives of the British Museum that the joke is a good deal older even than Mr. Cole and General Picton,—that it dates as far back as Louis the Fourteenth; and you infer that the Duke availed himself of the wit of that monarch to insult one of his subordinate officers. I remember reading the same story in a history of Frederick the Great, published in Berlin, in which the King, his finance minister, and a Jew capitalist were the actors: may we not, therefore, conclude that the story as applied to a commissariat officer is a fiction, and acquit General Picton of uttering a stupid threat, which he dared not have executed, and the Duke of Wellington of refusing redress for the insult in a borrowed joke?—I am, &c.

A COMMISSARIAT OFFICER.

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